Focus Magazine

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The Little Hard Case

Zulqar Cheema takes a look at Sony's HVR-DR60 Hard Drive Recorder

also this month

Audio File - Sennheiser shotgun mic review

By
Phil Janvier

Animation Construction Kit review

By
Brian Jenkinson

Video Artisan - Marketing & Promotion

By
Kevin Cook

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A Prize for the Biggest Kid!

The Cook Retort

I was certainly not alone in wanting to be one of the early owners of the new PlayStation 3. I'd been looking forward to it's launch for the past two years and have been disappointed by the various delays in it getting to market. Anyway, by the time that it did actually launch in March I'd managed to squirrel away enough pocket money to buy one. I didn't camp outside my local Woolworths, but did the lazy thing by pre-ordering one from Amazon.

But what does a 44-year old man want with a games console? Again, I am not alone - as the main group of early buyers are just like me - well maybe a little younger!

I can't deny that I've also bought a couple of games for it, but my main reason for buying the PS3 was that it's a Blu-Ray HD player as well - a point which should not have escaped you.

Sure, compared to other games machines its expensive - and living in the UK its going to be more expensive than anywhere else! According to the Weekend Journal's Arbitrage column - the UK - or more precisely London, is officially the most expensive place to own the 60 GB version of PS3 (the only version available on launch). In Hong Kong they are available from as little as €363. In New York they creep up to €487, and Rome gets closer at €599. Running a very close second is Paris - at €600. London came in at a hefty €627!

OK - maybe I am a big kid - but I do have ulterior motives. First of all it allowed me to justify an upgrade to the home TV with the boss - just so I could fully appreciate my new toy! Secondly, I think getting Blu-Ray discs to play on PS3s is going to be one of the major challenges to our market in the next 12-months. If you don't remember the situation when standard DVDs first hit the streets and the race to be able to deliver a playable disc on PS2, then you might not appreciate what I'm saying here. Believe me - this is going to be no lesser challenge - and having something to test my, and other members, creations on is going to be a bonus.

This brings me neatly onto a little challenge - in that Focus is going to offer a prize of a box of 10 Sony blank recordable Blu-Ray discs to the first member to send me one of their HD creations that will successfully play on my PlayStation 3. Remember - it has to be Blu-Ray and HD - with a minimum duration of 30-mins and it has to play faultlessly. I'm not fussed about the content or production values in this instance - just whether you can create something that I've got a strong suspicion your customers will be asking for in the coming months. The lucky winner will also get interviewed in Focus as to how they achieved it - so you'll get a bit of free PR too! Please send to Kevin Cook, Blu-Ray Competition, PO Box 625, Loughton, Essex IG10 3GZ.

Oh, and for those that are interested, the two games I've got (for research purposes) are Motor Storm and Resistance: Fall of Man. Wicked! ■

Kevin Cook

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Great Deals on Pro Video Systems from Calumet

Calumet Photographic's Pro Video team has over 30 years experience in video & lighting equipment sales, to bring you the best possible advice and assistance when selecting from our wide range of DV & HDV video equipment and accessories

Professional HDV camcorders

Description	Part No	Price
NEW Canon XH-A1 HDV1080i	321-025A	£2295.00
NEW Canon XH-G1 HDV1080i	321-025B	£3999.00
Canon XL-H1 HDV1080i	321-201J	£4585.00†
JVC GY-HD111E ProHD 720p	941-000K	£3375.00
Panasonic AG-HVX200 plus 2 x 8Gb P2 cards	994-401A	£3750.00
Sony HVR-A1E HDV1080i	993-346Y	£1375.00
NEW Sony HVR-V1E HDV1080i	993-347D	£2750.00
Sony HVR-Z1E HDV1080i	993-223A	£2950.00

†available to rent - please call for details

Compact HDV camcorders

Description	Part No	Price
NEW Canon HV-10 HDV1080i	321-025D	£850.00*
Sony HDR-HC3E HDV1080i	993-828E	£765.10
NEW Sony HDR-SR1E HDD	993-133D	£890.00

*includes 3 FREE Canon HDV tapes while stocks last

VCR, DVD & HDD record/playback

Description	Part No	Price
Firestore FS-4 40Gb HDD	600-499B	£459.00*
Firestore FS-4HDV 40Gb HDD	600-499C	£625.00*
Firestore FS-4PROHDV 40Gb	600-499D	£830.00*
Firestore FS-4PROHDV 80Gb	600-499E	£999.00*
JVC BR-HD50 VCR deck	941-101E	£1875.00
JVC SR-DVM700 3-way deck	941-000B	£995.00
Sony HVR-M15E VCR deck	993-223H	£1499.00
Sony HVR-M25E VCR deck	993-223E	£2298.00

*includes FREE extra battery while stocks last

Tripods

Description	Part No	Price
Libec MP66DV monopod+bag	377-101W	£25.00
Libec TH650 tripod + bag	377-101T	£149.00
Libec LS22DV tripod + bag	377-101V	£229.00
Manfrotto Hi-hat	MN529B	£119.00
Manfrotto 701RC/745 tripod kit	MN701RC2745BK	£229.00
Manfrotto 503/525P tripod kit	MN503525PKIT	£306.00
Manfrotto 503/351CF tripod kit	MN503351MVCFK	£613.00
Manfrotto FigRig	MN595B	£170.00

Batteries & Power

Description	Part No	Price
Anton Bauer Elipz 10k battery+charger	999-476W	£187.00
Elipz adaptor Sony PD170 etc	999-476Q	£50.00
Elipz adaptor Sony HVR-Z1E	999-476R	£50.00
Elipz adaptor Canon XL/XM	999-476S	£50.00
Elipz adaptor Panasonic 200	999-476T	£50.00
EgripZ flexible camera grip	999-477C	£81.00
IDX full kit for Canon XL	993-230D	£719.00
IDX full kit for JVC HD100 series	941-101J	£789.00

Matte box & filters

Description	Part No	Price
Formatt 16:9 4x4 matte box	340-103A	£200.00
Formatt 72mm adaptor ring	340-103B	£21.00
Formatt 82mm adaptor ring	340-103C	£22.00
Tiffen 4x4 ND0.6 SE grad filter	999-471P	£146.00
Tiffen 4x4 ND0.9 SE grad filter	999-475K	£146.00
Tiffen 4x4 polariser filter	999-475J	£111.00

Lenses

Description	Part No	Price
NEW Canon XL6X HD wide zoom	321-025C	£1950.00
Century 0.6x wide for Sony Z1E	993-230A	£292.00
Century fisheye for Sony Z1E	993-230B	£369.00
Century 0.55x wide for PD170	993-230C	£225.00
JVC 0.8x wide for HD100 series	941-101C	£369.00

Monitors

Description	Part No	Price
JVC TM-H150CG 15" SD CRT	941-101K	£339.00
JVC DT-V1710 17" HD CRT	941-101H	£1440.00
JVC HD/SDI board for DTV1710	941-101Q	£995.00
JVC an. comp. RGB for DTV1710	941-101S	£150.00
Lilliput 7" 16:9 SD LCD	999-466T	£150.00
Teletest 4.5" 16:9 SD LCD	999-468E	£399.00
Teletest Canon battery adaptor	999-468K	£79.00
Teletest Sony battery adaptor	999-468J	£79.00

Vision mixers

Description	Part No	Price
Edirol V-4 SD	666-535T	£680.00
Edirol V-440 SD/HD	666-535N	£7900.00

Steadicams

Description	Part No	Price
Merlin handheld stabilizer	999-465Q	£549.00
Flyer body-worn stabilizer	999-466C	£4549.00†

†available to rent - please call for details

Cambo booms, pedestals & Unitrack systems

Description	Price
V-5 lightweight DV boom kit with tripod	£1425.00
Artes tilt boom kit with tripod	£2075.00
V-15 MPT full boom kit with tripod	£3050.00
V-40 motorised P&T boom kit with tripod	£8675.00
VPS-1 variable pedestal kit with dolly	£1343.00
Unitrack 5m track kit with vari-ped	£4245.00

Kata bags

Description	Part No	Price
CC-190 small camcorder case	KTCC190	£58.00
CC-191 small/medium case	KTCC191	£72.00
CC-193 medium camcorder case	KTCC193	£88.00
CC-195 large camcorder case	KTCC195	£130.00
MC-61 GDC multi-case	KTMC61	£140.00
CCC-10 large camcorder bag	KTVA00210	£179.00
R-103 compact backpack	KTR103	£110.00
HB-207 medium backpack	KTHB207	£161.00
BP-502 large backpack	KTBP502	£212.00
RC-10 large raincover	KTVA80110	£76.00
Palms-1 3 head lighting case	KTVC2511	£249.00
Maze-4 4 head lighting case	KTVE1314	£283.00

Microphone systems

Description	Part No	Price
Rode VideoMic short gun mic	995-100A	£85.00
Rode NTG-1 short gun mic	995-100B	£123.00
Rode NTG-2 + camera mount + DeadCat	995-100CKIT1	£139.00*
Rode NTG-2 + camera mount + DeadCat + boom	995-100CKIT2	£169.00*
Rycote Softie + pistol grip	999-375W	£145.00
Rycote full windshield kit 4	999-475V	£258.00
Sennheiser K-6 power module	999-226Z	£180.00
Sennheiser K-6P power module	999-465P	£165.00
Sennheiser ME-66 short gun mic	999-227A	£163.00
Sennheiser MKH416 pro gun mic	999-466V	£695.00
MKH416+windshield+headphones+boom	SENMKH416KIT1	£999.00
Sennheiser EW112PG2 radio mic	999-405B	£315.00
Sony UWP-C1/67 radio mic	993-201T	£465.00

while stocks last

Audio recorders

Description	Part No	Price
Edirol R-09 MP3/WAV recorder	666-535R	£234.00
Edirol R-4 40Gb field recorder	666-535K	£765.00
Edirol R-4PRO 80Gb field recder	666-535S	£1275.00

On-camera lighting

Description	Part No	Price
IDX X3-Lite D-Tap LED light	993-230E	£165.00
IDX barndoors for X2-Lite	993-230H	£47.00
PAG C-6 battery light kit	999-450P	£149.00

Portable lighting kits

Description	Part No	Price
Arri 800 (Redhead) 3-head kit	ARRI800KIT1	£870.00
Arri Junior 300/650 3-head kit	ARRIJUNIORKIT1	£1016.00
Bowens SL455 cool light set	BW4500	£365.00
Bowens SL855 cool light	BW4510	£544.00
Dedo DLH-4 3-head kit	709-103Y	£1624.00
Ianiro Lilliput 3-head kit	LILLIPUTKIT1	£515.00
Ianiro Varibeam 3-head kit	VARIBEAMKIT1	£664.00
Ianiro Gulliver 3-head kit	GULLIVERKIT1	£675.00

All prices exclude VAT. †Terms and Conditions apply - call for details. E&OE.

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IOV News

Industry, Technology & Regional News

NEW! Lower Price PPL Licences - now available online!

Ordering PPL licences through the IOV has now become even cheaper and easier!

Following further negotiations with PPL, the bulk rate has now been dropped and the minimum order rate (5 licences) has been reduced from £9.40 inc. VAT to £4 inc. VAT each. That's 70p per licence cheaper than the old bulk rate where you had to buy a minimum of 50 licences!

In addition to this, the IOV has introduced a online ordering facility through Pay Pal - making the process quicker and easier for videographers wanting to dub commercial music onto private function productions.

This offer and facility is open to both members and non-members alike. Simply go to www.iov.co.uk/ppl.

...and a PPI Licence discount for Irish Members!

Following initial talks with PPI (who licence the use of commercial music in Ireland), they have initially offered IOV members a 5% discount on their 2nd and 3rd tier licences.

PPI has a different system to the UK's PPL - in that videographers buy annual licences depending on the number of productions and copies they make. However, the cover is the same - in that videographers can dub commercial tracks on private function productions without gaining prior permissions.

As soon as these initial talks have been completed - and the application process established - all Irish members will be notified through the normal channels. ■

Kevin Cook F.Inst.V.
IOV Executive Administrator
kevin.cook@iov.co.uk

Two Important IOV Events

There are two local IOV meetings coming up this month which members and non-members are welcome to attend.

IOV Meeting Midlands

Firstly, the Midlands region (Area 6) will be holding a meeting on Wednesday 2nd May (7.30pm), at the Swan Hotel, Coleshill. This is being organised by Chris North, who has taken up the challenge of getting the area back on course for having regular meetings throughout the year.

The subject for the 2nd will be a talk on sound recording, given by Peter Knowles of Total Audio Solutions. Chris added: "Peter has worked as senior sound recordist on major TV programmes and in film, so it should be a good evening and I hope that we will be able to get a decent attendance. We will also have a short discussion about future venues in view of the cost of the Swan - and whether members would prefer alternative venues."

The full address is The Swan, High Street, Coleshill, Birmingham B46 3BL. If you have any questions please contact Chris North on 01530 836700.

Vinten Event Bury St Edmunds

Also taking place at 7.30pm on 2nd May will be an open invite to all members and non-members in the East Anglia (Area 7) for a tour and meeting at Camera Dynamic's premises (manufacturers of the Vinten range of tripods and camera support systems) in Bury St Edmunds, Suffolk.

Apart from getting a guided tour of the Vinten factory - plus nibbles and some freebies - visitors will also get a chance to see some of the new developments in camera support systems.

The other purpose of this event is to establish more regular IOV meetings in this region. There will be no pressure - but we will try to find a small team of members who are willing and able to organise local activities within Area 7. We appreciate that this is a big area - with difficult road networks, but feel that Bury St Edmunds is pretty much in the centre of the area - and a good place to start this quest!

The full address for this meeting is, Camera Dynamics Limited, Western Way, Bury St Edmunds, Suffolk IP33 3TB. If you have any questions relating to this event please contact Kevin Cook on 020 8502 3817 or by email - kevin.cook@iov.co.uk. ■

Assessment Results

The Assessment Panel met on 4 April 2007 when the following awards were made:

Corporate Membership

Galton & Rostance
(Southampton)

Fellow Membership

David Haynes F.Inst.V.
(Brandon, Suffolk)

Master Membership

Andrew Cussens M.M.Inst.V.
(London)

Shaun Lawson M.M.Inst.V.
(Great Yarmouth, Norfolk)

Ian Melding M.M.Inst.V.
(Neath & Port Talbot, West Glamorgan)

John Lawton M.M.Inst.V.
(Glasgow)

Congratulations to those above. We had eleven applications this time, with a mixed bag of subjects from the usual weddings to caravan parks to junior American Football! In general the standards seem to be rising again. However, there are still some people who do not appear to understand the whole essence of assessment and why certain criteria are put in place. These criteria are not there for the amusement of the assessors, nor should they be taken lightly. There is a reason behind each and every one and they all serve as a means to an end.

The next cut-off date for assessments is 31 May 2007. Any work not received by that date will not be included in the June meeting. Remember, the cut-off date is not to be considered the last day of posting. Please also ensure that you read and complete the application form fully, and that includes making sure that you send in the correct fee! ■

Chris Waterlow F.Inst.V.
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Online Joining and Renewal

It's now become even easier to join the IOV, or renew your membership, with our online payment facility.

Those wishing to join the IOV online can complete their application by visiting - www.iov.co.uk/join. Those wishing to renew their membership online (Corporate, Ordinary and Student), can do so at www.iov.co.uk/renew.

The payment facility is set up with Pay Pal - so we can accept all major credit and debit cards securely. ■

New Blu

Responding to a rapidly growing market demand throughout Europe, Sony has announced the latest addition to a Blu-ray Disc family including High Definition gaming, editing and now, the 'ultimate' home theatre experience. Sony claims that the BDP-S1E represents one of the company's most powerful and intelligent consumer audio and video equipment device ever developed - the player sets new standards in High Definition audiovisual playback of movies. The BDP-S1E is designed to integrate seamlessly within Sony's BRAVIA Theatre concept to produce one of the most engaging entertainment experiences ever developed.

Film lovers will relish 24p True Cinema incorporated into this Blu-ray Disc player. Cine cameras film at 24 frames per second, but televisions operate at a higher frame rate, so conversion has traditionally been necessary. The result is a 4% discrepancy from the original – the film on TV actually runs 4% faster than the original, and the soundtrack rises by 4% in pitch. When the BDP-S1E is connected to a TV with 24p capabilities such as the 'BRAVIA' D3000 series, the original 24 frames per second are displayed just as the camera first recorded them. You see, and hear, exactly what you should - exactly as the director intended. With over 250 movies available on Blu-ray Disc in Europe, customers can be confident that they tastes are catered for.

The BDP-S1E player provides 1920 x 1080p (progressive) High Definition video for Blu-ray Disc titles, but don't worry about that impressive home movie collection you're so proud of - when playing your existing DVD library on the BDP-S1E, a 1080p video upscaling facility takes your old movies out of the DVD-Video domain and represents them with a new lustre and character that is closer to HD resolution.

"Just as Blu-ray Disc is set to revolutionise the home entertainment market, this new player sets a fresh aspirational benchmark in the European market," comments Jonathan White, Head of TV and Home Video Group at Sony UK." With its rich feature set, fantastic design and stunning picture quality, the BDP-S1E sets the standard for a Blu-ray player in the discerning AV enthusiast market."

Behind the slimline aluminium and genuine glass finished exterior, lies a level of intelligent operation seldom seen in the consumer equipment market. Developed as an integral part of the Sony 'BRAVIA' Theatre concept, synchronisation of the BDP-S1E player alongside Sony BRAVIA TVs, HiFi systems and receivers is as simple as pressing one button and the BRAVIA Theatre Sync function does away with the need for confusing navigation of multiple hardware controls. Within minutes of taking the player from its box, it will lie at the heart of an HD home theatre system while complementing the interior design around it.

Recognising the importance of the audio component within the HD world, the BDP-S1E provides up to 8-channels of uncompressed linear PCM digital audio output via HDMI, as well as Dolby Digital Plus.

The adoption of 'x.v.Colour' (Sony's implementation of the xvYCC video signal standard) is another illustration of the company's determination to raise the bar in European HD home entertainment. Consumers can now enjoy up to approximately twice the colour of sRGB when playing back discs recorded with AVC-HD camcorders.

The player supports a diversity of high quality video codecs, including MPEG2, MPEG4-AVC and VC1. HDMI interfaces ensure the broadest level of device interoperability, whilst for owners of HDTVs without HDMI, an analogue component output for 1080i (interlace) is included as a standard feature. The player supports BD-ROM, AVC-HD, CD and DVD playback from DVD/DVD±R/±RW encoded discs as well as MP3 audio files and JPEG images stored on DVD±R/±RW discs.

The Sony BDP-S1E will be available throughout Europe from summer 2007 - estimated retail price will be £899 (inc. VAT).

For further details contact Aimee Lake at Sony on 01932 816417. Or email aimee.lake@eu.sony.com.

Pod3 gets Joosted!

Pod3.tv (formerly thamesvalleypod.tv), claiming to be the UK's fastest growing video-podcast webTV company, has signed a deal to license their original content to Joost, the innovative online TV distribution platform. Both companies aim to represent leading-edge 21st

Century TV. Pod3.tv was launched 1st June 2006 and already delivers thousands of commercially sponsored original shows each month as video podcasts. Under the terms of the deal, pod3.tv will make all of its shows available through Joost, as well as video podcast downloads from pod3.tv.

"This is very exciting for us," says Neil Fairbrother, IOV member and founder of pod3.tv. "We very much regard ourselves as a 21st Century TV company and this deal confirms that view. This kind of deal shows the way ahead for TV entertainment, 20th Century TV is dead, it just doesn't know it yet!"

Yvette Alberdingkthijm, executive vice president of content strategy and acquisition at Joost said: "Pod3.tv is already proving itself as an innovative TV content provider and as such we at Joost are pleased to be partnering with the organisation."

"The Joost platform is really amazing - we were really impressed when Joost gave us a preview some months ago," says Tim Dyer, Director for pod3.tv. "We offer a wide range of programming already and are looking forward to delivering more new and innovative programming through the Joost platform later in the year."

Pod3.tv was the brainchild of Neil Fairbrother, who created the sixth fastest-growing UK brand in 2002 (Langley-based, Neos Networks) where he invented Liquid Bandwidth business-to-business telecoms service. Neil left when Neos was sold in 2003. Neil had the idea for Thamesvalleypod.tv at a planning meeting of Maidenhead Ecademy – a networking meeting of local businesses that meets monthly at Norden Farm. First round of funding was secured in the summer 2006 from Music Systems Ltd, now rebranded as pod3av.com.

For further information either visit www.pod3.tv or contact IOV member, Neil Fairbrother, on 07866 673365.

Less Stage Noise

Sennheiser has engineered a new microphone head for its top-of-the-range RF wireless microphone, the SKM 5200. The MD 5235 mic head is an extremely rugged dynamic capsule with a great sound that easily cuts through high on-stage levels. The new mic head can be used with all handheld transmitters of Sennheiser's 5000 Series - the SKM 5000, SKM 5000 N and the latest model, SKM 5200.

The new microphone head makes the SKM 5200 even more versatile. This is the ninth capsule available for the handheld transmitter, making it the ideal professional tool for covering any application and micing requirement. Paul Nunnington, Sennheiser's product manager for professional systems explains: "The SKM 5200 was able to cover an enormous range of applications, but there wasn't a capsule specifically designed for vocals on very loud stages. The MD 5235 has been tailored to this need. It is based on the successful evolution 935 vocal microphone, and combines the pronounced presence and vocal 'punch' of this cardioid dynamic microphone with the superior RF wireless transmission of the SKM 5200. The MD 5235 ensures vocal projection even with very loud rock bands."

The MD 5235 combines powerful sound with exceptional feedback rejection, and is available in black or silver.

For further details contact Sennheiser direct - see Audio Equipment Supplies in Trade Directory on page 27.

Light Solution

Hawk-Woods has added to its now extensive Mini DV range with a new standalone adaptor - designed specifically for those who need to power lighting.

The DV-A4 will be an exciting innovation to many in the industry. It is compatible with the Sony NPF series of MDV batteries and Hawk-Woods' very own DV-F970 range. Dual mounting points allow batteries to be simply attached.

Fitted with a 4-pin XLR output, the DV-A4 will power lighting up to 50 Watts. Two fully charged batteries applied to the adaptor will power a 50W light for approximately two hours.

With the DV-A4 power adaptor Hawk-Woods has achieved an extremely portable lighting solution. It's another worthy member of its extensive MDV product family.

For further details contact Hawkwoods direct - see Batteries & Power in Trade Directory on page 27.

Sound Forge upgrade

At this year's NAB, Sony Creative Software unveiled Sound Forge 9, an upgrade to their professional digital audio editing application. The popular Sound Forge software has been a tool of choice among many media professionals for more than a decade and is now the cornerstone application in the new Sound Forge 9 professional digital audio production suite, which includes CD Architect 5, Noise Reduction 2, and the Mastering Effects Bundle powered by iZotope.

The Sound Forge 9 suite includes many new features such as multi-channel file recording, editing and processing, phase scope metering and Dolby Digital AC-3 export. Additionally, Sound Forge 9 and CD Architect 5 software are now compatible with the new Microsoft Windows Vista operating system.

For further details contact Heidi Habeger of Sony Media Software - heidi.habeger@sonyconnect.com.

Tapeless A-D in Field

Developed in response to broadcast industry feedback by UK digital innovations company - Datavision - and set to debut at NAB 2007, QCRack provides 8-hours of full specification DV or HDV field recording, in addition to AV to digital input conversion and capture to a range of popular digital video file formats. These include AVI, Canopus, QuickTime MOV and Avid MXF.

Its MediaPac120GB removable storage cartridge contains a Fujitsu Standard 2.5" Notebook hard disk drive, and its flip-up 7" external 16x9 widescreen LCD monitor draws power from the recorder's XLR mains input or optional Sony-style NPF970 battery. A range of analogue audio and video inputs is provided, including timecode, RS232 control and a 6-pin FireWire IEEE1394 socket.

Datavision's MD, Tim Liggins, commented: "Broadcasters want a continuous tapeless workflow, and QCRack provides exactly that". He is upbeat about the initial reaction it's received from the broadcast industry: "Not only do they like the superb form factor of this unit, but at £1495 plus VAT they also like the price!"

The QCRack uses the nNovia QCB120A at its core and can be rack-mounted if required. It is supplied as a 1U Half Rack self-contained system with a custom carry bag and RS232 4-button hand controller with tally light.

For further details contact Datavision direct - see Nonlinear & Hybrid Systems in Trade Directory on page 28.

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500 - 999	£1.19	£0.75
1,000 - 1,999	£0.79	£0.49
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INSTITUTE OF VIDEOGRAPHY

10 things to remember as an IOV member

1 - Username & Password

These are printed on the reverse of your membership card. Your username is fixed, but you can change your password using 'Website Options' once you have logged in. If in doubt, please call +44 (0) 208 502 3817

2 - Publicity Reporting

The IOV is keen to monitor all national and local press reports relating to videography. If you see such a story, or hear of a story about to unfold, please report this to Central Office on +44 (0) 208 502 3817

3 - Updating Contact Details

To notify the IOV of a change in your contact details, simply log on to the IOV website, go to 'Website Options' then 'Edit your Details'. Make the changes and then click on the 'Change' button on the bottom of that page. This will update the back-end database.

4 - Assessment Criteria

Members must read and comply with the criteria for Assessment prior to sending in their submissions. This can be found at www.iov.co.uk/assessment Assessments take place every two months, the deadlines for which are 31 January, 31 March, 31 May, 31 July, 30 September & 30 November

5 - Copyright Licences

A full guide to copyright for wedding videographers can be found here www.iov.com/copyrightguide Please call Central Office on +44 (0) 208 502 3817 for specific enquiries

6 - Arbitration

All IOV members must offer their clients the right of passing any disputes to the IOV's Arbitration Officer. If you have any questions relating to this service, please call the Arbitration Officer on 0871 8713112 (UK) or +44 (0) 1744 29976

7 - Code of Practice

All members must abide by our Code of Practice. This is published on the IOV Website under 'About Us'.

8 - IOV Executive

To contact the IOV's Executive Committee, simply send your email to exec@iov.co.uk. More details on how the committee works on behalf of members can be found within 'Member Zone' - 'Executive'

9 - Find a Member

If you want to find the contact details of another member, use the search facility within 'Member Zone' - 'Find a Member'. This searches all current members regardless of their qualification status. This section is only accessible by members.

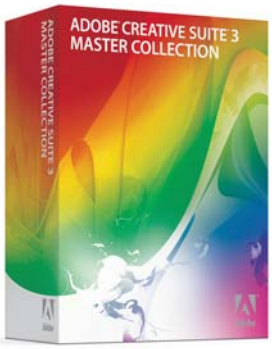
10 - Find a Videographer

If you want to find a qualified member, use the 'Find a Videographer' search facility found within the 'Quick Links' feature which is on every page of the site. This searches only qualified members, and is accessible by all IOV website users.

Adobe Release Creative Suite 3

Adobe Systems has announced the Adobe Creative Suite 3 product line, claiming it to be a revolutionary offering of tightly integrated, industry-leading design and development tools for virtually every creative use. Adobe's new Creative Suite 3 line-up unites Adobe and Macromedia product innovation to provide designers and developers with a broad spectrum of creative options for all facets of print, web, mobile, interactive, film, and video production.

There are six all-new configurations of Adobe Creative Suite 3: Creative Suite 3 Design Premium and Design Standard editions; Creative Suite 3 Web Premium and Web Standard editions; and Creative Suite 3 Production Premium. Rounding out the product line is Adobe Creative Suite Master Collection which combines 12 of Adobe's new design and development applications in a single box.



The majority of Adobe Creative Suite 3 editions will be available as Universal applications for both PowerPC and Intel-based Macs, and support Microsoft Windows XP and Windows Vista. Customers are expected to experience increased levels of performance and speed running Creative Suite 3 natively on Intel-based Macintosh systems and the latest Windows hardware.

As a user-inspired release, Creative Suite 3 aims to offer greater choice among editions and stand-alone products, with comprehensive support for the most cutting-edge workflows for any design discipline. Customers can choose from six all-new suites or compelling full version upgrades of 13 stand-alone applications, including: Photoshop CS3, Photoshop CS3 Extended, InDesign CS3, Illustrator CS3, Flash CS3 Professional, Dreamweaver CS3, Adobe Premiere Pro CS3, and After Effects CS3.

Each edition of Adobe Creative Suite 3 integrates different configurations of Adobe's creative products to serve a breadth of design needs. Creative Suite 3 Design Premium delivers an essential toolkit for print, web, interactive and mobile design while Creative Suite 3 Design Standard focuses on professional print design and production. Creative Suite 3 Web Premium combines the leading web design and development tools and Creative Suite 3 Web Standard serves the professional web developer. Creative Suite 3 Production Premium, meanwhile, is a complete post-production solution for video professionals. Lastly, Creative Suite 3 Master Collection combines 12 new creative applications in one box, enabling users to design across all media - print, web, interactive, mobile, video and film.

With the Adobe Creative Suite 3 family, mobile development and the delivery of video rich content take centre stage. Today, Flash technology is becoming ever-popular for the mass distribution of video across the Internet, bringing TV shows online, and powering the video capabilities of YouTube and MySpace. Now with the expanded Creative Suite 3 family, Adobe's video technologies are available, cross-platform, to anyone delivering rich media experiences. In addition, a new common suite component, Adobe Device Central boosts the productivity of creative professionals who develop content for mobile handsets. Other shared features across the product line include an updated version of Adobe Bridge CS3, the hub of Adobe Creative Suite, providing instant access to Version Cue CS3, Acrobat Connect, and an expanded Adobe Stock Photos service.

Creative Suite 3 Design Premium and Standard, and Creative Suite 3 Web Premium and Standard will begin shipping immediately. Creative Suite 3 Production Premium and Creative Suite 3 Master Collection will begin shipping worldwide in autumn 2007. All configurations will be available through Adobe Authorised Resellers and the Adobe Store at www.adobe.com/store.

The estimated street price for the Adobe Creative Suite 3 Design Premium is £1409; £1195 for Adobe Creative Suite 3 Web Premium; £1409 for Adobe Creative Suite 3 Production Premium; and £1,969 for Adobe Creative Suite 3 Master Collection. There are numerous upgrade paths available for Adobe customers. For more detailed information about features, upgrade policies, pricing, and international versions please visit: www.adobe.co.uk/creativesuite.

For further details contact Adobe Systems direct - see Nonlinear & Hybrid Systems in Trade Directory on page 28.

Tough on IP Theft

Copyright thieves are now put on notice of potential prosecution by trading standards as they finally get the power to deal with this growing problem of intellectual property crime.

Announced in the Gowers Review and introduced with speed by the Government (6th April), the implementation of

Section 107A of the Copyright, Designs and Patents Act fixes a years-old anomaly whereby trading standards could not arrest traders in illicit copyright material if they did not display a rights owner's brand or logo on the front of a fake CD, DVD, game, publication or other copyright protected item. This will also give trading standards the authority to enter firms suspected of infringing copyright.

According to the Alliance Against Intellectual Property Theft, addressing this loophole sends a clear message about the seriousness of this type of intellectual property crime,

crucially reinforced by tough penalties of up to 10-years in prison and unlimited fines for copyright theft as well as trade mark infringements.

Susie Winter, Director General of the Alliance, said: "Intellectual property criminals are making a fortune out of selling counterfeit and pirated goods. With growing links to international criminal gangs it is vitally important trading standards have all the powers available to them in order to combat local criminality and protect the public and local businesses."

For further information contact Luther Pendragon on 020 7618 9100 or for background on the Alliance and its campaigns please visit www.allianceagainstiptheft.co.uk.

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To order your PPL Licences online please visit
www.iov.com/ppl

For more information on copyright - plus a link to order your MCPS licences direct - please visit
www.iov.com/copyrightguide
or contact 'IOV PPL Licensing' on 020 8502 3817

PPL

INSTITUTE OF VIDEOGRAPHY

Flexible Switching

TV One is releasing its new S2 Input Expansion Switchers that ensure the user has a custom-tailored system that uses the award-winning CORIO2 technology.

The new range of Input Expansion Switchers are designed to work in conjunction with any C2-1000, C2-2000 and C2-7000 series Video Scaler/ Seamless Switcher to provide additional inputs of a wide variety of signal types - from standard video to PC, DVI and HD-SDI. The new series will be called S2 and consist of eight new units. Four of those the S2-105PC, S2-105PCA, S2-106AD and S2-105DVIA were unveiled recently at NSCA in Orlando, Florida.

An S2 model can be connected to a C2 Scaler's rear panel via an interconnect cable and become fully integrated into the control system of the C2 Scaler, supplying up to ten additional inputs of Stereo Audio (balanced or unbalanced), Composite Video, S-Video, DVI, RGB / YPbPr / YUV and HD-SDI. The four units that will be at NSCA are: the S2-105PC which has 5 inputs of RGB/YPbPr/YUV via HD-15 and one output of RGB-YPbPr via HD-15; the S2-105PCA which

has 5 inputs of RGB/YPbPr/YUV via HD-15 with Stereo Audio and one output of RGB-YPbPr via HD-15; the S2-106AD which is a Stereo Audio Switcher with Variable Delay and has six inputs and dual outputs; and the S2-105DVIA which has 5 DVI-I inputs with Stereo Audio and one DVI-I output.

Users are not restricted to just one Input Expansion Switcher; multiple S2 models may be interfaced to a single C2 Scaler, providing additional inputs for each input type available on the Scaler. When multiple S2 models are used, the Windows Control Panel recognizes the C2 Scaler and all the connected Input Expansion Switchers as a single Multi-format Seamless Switcher.

This fully customisable approach enables the user to choose an appropriate C2 Scaler and corresponding S2 Input Expansion Switchers to tailor the system to meet their individual requirement. S2-Series models are available with or without Stereo Audio and there is also an additional Stereo Audio (with delay) model within this product range.

As well as providing additional inputs to the C2 series of Video Scalers/Seamless Switchers, these high-performance units can also operate as stand alone video and audio switchers. Input selection is by front panel push buttons, IR remote control or via RS-232 and because these desktop units are also available with single or dual rackmount options, these versatile products can fit into any space.

Also, because the S2-Series is firmware-based like all CORIO2 products, new firmware can be uploaded quickly and easily at no extra cost to the user. This means that a model which is several years old can be upgraded to the same advanced level as a brand new version of that same model.

The entire TV One product line can also be viewed on their website www.tvone.co.uk.

For further details contact TV One direct - see Video Manufacturers in Trade Directory on page 29.

Discover the Secrets of Making High Profits from SIVs

This Essex-based IOV member sold over 5,000 copies of just one of his self-produced DVD titles in its first year!

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POWER VISUAL

Blinging it at the Brits

This was the first live BRIT Awards since 1989, and to mark the occasion Sennheiser commissioned Crystalroc to produce two special Union Flag designed SKM 5200 microphones for presenters Russell Brand and Fearne Cotton. This was also the 6th consecutive year that Sennheiser has provided support to leading sound designer Derrick Zieba and Britannia Row Productions on the UK's top music awards show.

Commenting on the BRIT's microphones, Sennheiser UK's Director of Marketing, John Steven said, "We first worked with Crystalroc (www.crystalroc.co.uk) when they produced some dazzling gold and diamond microphones for the Kylie Showgirl Homecoming Tour. Everything worked out so well that we thought it would be nice to do something special for the BRIT Awards. We ran it by Derrick and the producers, and everyone was really pleased with the results."

Performers on the night using Sennheiser systems included Corinne Bailey Rae, The Scissor Sisters and the critically acclaimed Amy Winehouse who also picked up Best British Female Solo Artist. It is also a reflection of the quality and reliability of Sennheiser wireless that on both the Love and Hate Stages every act using IEMs chose the Sennheiser evolution 300 G2 Series.

Zieba explains: "The two stages this year meant that we were running duplicate mic and IEM rigs to the FOH desk, and despite this added complexity, all the Sennheiser gear performed absolutely flawlessly. IEM's alone accounted for 40 out of the 100 channels in use, and thanks to Sennheiser's co-operation, wireless stability was rock solid. Yet again, it was a testament to Sennheiser equipment and their superb technical support throughout the show."

The show was also the BRITS debut for three Sennheiser NET 1 Wireless Network Systems, each acting as a hub for Sennheiser's multi-wireless systems. The NET 1 intelligently co-ordinates and automatically configures frequencies for all connected components and portable units through wireless sync on the front panel. The unit offers frequency scanning and automatic frequency coordination for all connected components, with wireless synchronisation to transmitters and IEM receivers from the front panel, and real-time monitoring of frequencies, RF level, AF level and battery telemetry.

Also featuring for the first time at the show was Sennheiser's new A5000-CP circular polarized antenna. Unlike conventional helical antennas, most of which have a much narrower bandwidth, the A5000-CP covers the entire UHF range from 450 to 960 MHz. Designed for the toughest transmission conditions, the circularly polarized A5000-CP can be used as both a transmit and receive device, making it ideal for radio microphones and in-ear systems.

Earls Court 2 is not blessed with the crispest of acoustics and finding that the FOH desk was to be positioned on the balcony at

the rear of the hall would have unnerved many a sound designer. Not so Derrick Zieba, who added: "The A5000-CP eliminates multipath problems and variations in signal strength. Its gain over the entire UHF band is also far superior to that of conventional antennae, and given the location of the front-of-house desk, it meant we could go into the evening with total confidence in the system's performance."

For further details contact Sennheiser direct - see Audio Equipment Supplies in Trade Directory on page 27.

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Local IOV News

North West England

By Phil Janvier

Our latest meeting featured Nigel Cliff with JVC's new extra-special ProHD Camera, the GY-HD251. Nigel was really excited by this camera so it made for a great evening!

Numbers have been down the last couple of months but eighteen made this meeting a priority in their diary. Nigel is a relaxed and confident speaker and the GY-HD251 is an amazing piece of kit - if you missed this meeting then you missed out, especially now that HD seems to be taking over the world.

By way of background, interest in HD has started to rocket since Friday 23rd March 2007 when the new Sony PlayStation 3 came out. This product is 'blu-ray' an HD format and presales for this product are staggering, as well as a blu-ray player it also has an internal hard drive all for about £428. The next stand alone player is £600. "So what?" you may say ask - "Who cares about a PS3 games console?" Well, I was speaking to the manager of our local 'Choices' movie rental company and he told me that they are phasing out SD DVDs altogether and that they will only be stocking new films in the blu-ray format and that very soon they would have no standard DVDs at all!

This combined with Sky's digital broadcast means that our clients within the next year will be looking for HD quality productions. "Nonsense!" I hear you say, well the fact is that the PS2 changed the DVD player market the instant it arrived and that proved the death of good old VHS tape. In light of this it was great to welcome Nigel!

It would be impossible to list all the specifications of the GY-HD251 here, there isn't enough space (for further information please see www.jvcproeurope.com) but highlights include a progressive 720p/50 that removes the jitter in the previous model that had only 25 frames per second.

After a detailed introduction to the camera Nigel answered questions and then let the members have a play. Most seemed to feel that this model was slightly better made and balanced and certainly the footage shown seemed amazing.

Once again the question was raised about HD format cameras and their performance in low light conditions but as this seems to be an issue across the HD format it was not aimed just at this JVC model. JVC describe this camera as - 'Delivering the future... Today' - a bold claim but this camera is certainly impressive and with prices for the range between £4660 and £6520 (+VAT) they are in the range of most serious professionals.

Nigel gave us a great evening and the camera certainly held our attention, so thank you Nigel! ■

Kent & SE London

Report by Trevor Varndel

This was the second visit from Andy Bishop of Darkside Animation and Molinere Studios. Andy's credentials being unquestionable in his field, he kindly visited us again to further show us what SpeedEdit was about and to give a quick overview of LightWave V9 HD. The latter being used on many films and adverts, and was used on the latest box office sensation - '300'.

SpeedEdit is not a replacement for our current NLE's but an additional tool in which edits can be sped up. This is particularly so if we have to include HD, SD, Flash, MPEG2, AVI, QuickTime, 16:9 and 4:3, or any combo of these in our SIV's, Corporate or Wedding Videos. You may say that it is possible with most of current NLE's to achieve this in some way or other, but SpeedEdit has the edge. For SpeedEdit can work with all these formats and more in REALTIME on the SAME TIMELINE.

Andy demonstrated how the product worked and what could be achieved with so little effort. Peter Snell has already explained about SpeedEdit in Focus from our previous visit from Andy, so please read what he had to say and also visit the Newtek website - www.newtek-europe.com/uk/index.asp.

If you phone Newtek and mention Andy Bishop's name and the following code, you can receive a 10% discount. (code = andybishop0407 or ask to speak to Audrey who is fully conversant with this deal and speaks very good English).

Andy showed how SpeedEdit could perform with several clips (approx 10 at the time) on the same timeline. Whether it was full 4:4:4/2 HD, HDV, DigiBeta, SP 4:3 or 16:9 etc., it didn't matter. It performed in Real-Time. Adding transitions, chromakeying, or stabilisation; didn't slow it down. This was impressive.

But what made SpeedEdit's performance even MORE impressive was that Andy was running SpeedEdit and LightWave under XP, running on... wait for it... a MAC PRO. No, this is not a mistake. The latest Intel Mac's (even the MAC Mini) can run both OSX and XP/Vista. This was VERY impressive. Who would have thought that you could run Microsoft XP based products on a MAC, with no apparent speed loss?

Andy had little time left to demo LightWave due to the probing questions from the audience. But the quick demo he showed – a 3D Logo and a 3D whirlwind – literally took minutes. Andy has kindly agreed to come back to show LightWave at a future meeting.

We had a very good turn-out and had visitors from other areas. Overall I think I can safely say that they were indeed, very impressed with the demo. Even the infamous Johnny B (who kindly provided some of the MAC equipment) was suitably impressed - and that is saying something (sorry, JB!).

I would personally like to thank Andy for all his time and effort, and welcome his return very soon. ■

Find out about Local Meetings in your Area...

The IOV holds meetings on a local basis throughout the year. If you would like to receive notification by email of when your nearest meetings are being held, simply register on the IOV's website. You can then subscribe to receive automatic emails when new meeting notices are posted by the Area Rep. Existing members can edit their subscriptions using their normal IOV username and password.

Full details of how to register and subscribe can be found in the 'Using this Site' section located in the upper main menu of the website.

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Roger Staniland - roger.staniland@iov.co.uk
07970 235156

North Wales & Borders
Rowland Barker - rowland.barker@iov.co.uk
01490 430507

Midlands
To be announced...

East Anglia & A1 Corridor
To be announced...

South Wales & Bristol Channel
Jack Tristram - jack.tristram@iov.co.uk
01792 816688

West London, Middlesex & Herts.
Emerson Bovell - emerson.bovell@iov.co.uk
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Zulqar Cheema - zulqar.cheema@iov.co.uk
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West Country
To be announced...

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01 835 3389

If you would like to present your products or services at local IOV meetings - please contact IOV Rep Coordinator, Peter Snell, on 01634 723838 (peter.snell@iov.co.uk)

Scotland South

By Tony Nimmo

As advertised we had Nigel Cliff with the latest Hi Def offering from JVC. Nigel wanted to take some local footage so that it could be shown in the evening and I have to say that being given the camera for a mere 20-minutes I soon got the feel of it and I liked it.

Not being one for the smaller camera I realised that I could use the HD 200 series quite comfortably. All the footage was of fast movement as Nigel wanted to show the improvements that had been made to these cameras.

At the meeting we scrutinised the footage and also put the camera to test under low light conditions. A little gain was used in a really low light situation and there was no sign of graininess on the monitor.

This little beauty certainly set tongues wagging and I'm quite sure JVC are on to a winner now that the jerkiness of the footage in HD recording has been eliminated. There was footage of waterfalls, moving traffic and a lovely little scene with Nigel and some leaves. For those either looking to purchase a new camera or upgrade to HD - this has to be a serious contender! ■

North & West Yorkshire

By Roger Staniland

A good turnout saw 18 members and guests assembled at the Fox & Grapes to see and hear Nigel Cliffe, from JVC Professional, as he presented their latest camera, the GY-HD251E, for the first time in UK. A top-of-the-range, dual role studio and ENG / EFP camcorder with optional studio adapter, offering HD SDI / SDI and 26 pin multicore connectivity.

The main features are 720p/50 & 60, 25 & 30, and 24 recording; 1080i/50 and 720p/50 live, uncompressed output; HD SDI and SDI with embedded audio and time-code. Nigel first explained the different formats in relation to high definition and on what format we should be shooting in. 1080i – never; 720p/50 now; and eventually - certainly within the next year - 1080p/50.

Yet another excellent evening for which many thanks must to go to Nigel for his interesting talk. ■

West London, Middlesex & Herts.

By Emerson Bovell

The meeting commenced with Tim Healy announcing that he was retiring from Video Production after being in the business since 1962. For several of those years, he was a Lighting Cameraman for the BBC. Tim has been a regular attendee of our Area 9 meetings and has given presentations on a number of occasions. He will also be retiring from the IOV. We wish Tim success in his new personal challenge.

The object of the meeting was to establish how to improve the quality of the meetings and increase attendances. It was a resounding success and the members came up with several very good ideas which I will action in due course. I expressed my fear of inviting a big name company to do a presentation and only 3 or 4 members turning up. Members were unanimous in saying that if the topic was interesting the members would turn up.

I also stated that, geographically, Area 9 was one of the smallest areas in the IOV and no member should have to travel more than 15 miles to the venue where our meetings are held. The other main suggestions to emerge from the meeting were:

- Notify members of meetings by email 2 weeks and 1 week prior to the event.
- Advertise meetings in Focus magazine and another online magazine which I cannot mention until I have looked into the possibility.
- Invite Media Students from local University to meetings.
- Hold a minimum of 9 meetings per calendar year, with at least one being a social event.

This informal meeting concluded with Jag telling us of his recent acquisition of a crane which he will be using in his wedding productions. He also mentioned the challenges of his transition from editing on the PC to the MAC.

Gillian mentioned her new business venture and showed us a unique business card for the business. I have not arranged a meeting for April because I will be abroad. However, a cracking meeting has been arranged for 15th MAY! Details to follow. ■

The professional videography industry is about to be defined!

The IOV Core Competencies Project

Are you an IOV Member? Are you able to give a little bit of your time and experience to the IOV's Core Competencies Project? Do you have experience in the five core areas of Videography (Cameracraft, Lighting, Sound, Post Production and Business & Legal) and are willing to offer your help to the IOV in establishing the base level of knowledge in videography?

If so, please contact kevin.cook@iov.co.uk or call +44 (0) 208 502 3817 for more details.

Forthcoming IOV Events Calendar...

INSTITUTE OF VIDEOGRAPHY

THIS MONTH

2nd - Midlands
'Sound Recording by Peter Knowles'
For details contact:
Chris North 01530 836700

2nd - S. Yorks, Humberside & Lincs.
'Subject to be Confirmed'
For details contact:
Jim Panks 0845 838 1519

2nd - East Anglia & M1 Corridor
'Camera Dynamics Factory Tour'
For details contact:
Kevin Cook 020 8502 3817

8th - Dorset, Wiltshire & Hampshire
'Subject to be confirmed'
For details contact:
Colin North 01725 511688

9th - N. & W. Yorkshire
'Subject to be Confirmed'
For details contact:
Roger Staniland 01652 631237

10th - Kent & SE London
Back to the Future – Chris Waterlow
For details contact:
Peter Snell - 01634 723838

15th - South Wales & Bristol Channel
'Subject to be Confirmed'
For details contact:
Jack Tristram 01792 816688

15th - Surrey, Berkshire & Sussex
'Subject to be confirmed'
For details contact:
Mike West 01903 892951

16th - North West
'Subject to be Confirmed'
For details contact:
Phil Janvier 0151 487 9338

17th - West London, Middx & Herts
'Business Building - by Paul French'
For details contact:
Emerson Bovell 020 8575 2842

29th - North East England
'Planet PC Presentation'
For details contact:
Mike Trewhella 0191 536 6535

29th - Scotland South
'Subject to be confirmed'
For details contact:
Tony Nimmo 01555 661541

30th - Scotland North
'Emerdale Charity Event - Workshop'
For details contact:
Brian Rae 01224 313137

NEXT MONTH

9th - Scotland North
'Emerdale Charity Event - Shoot'
For details contact:
Brian Rae 01224 313137

6th - S. Yorks, Humberside & Lincs.
'Subject to be confirmed'
For details contact:
Jim Panks 0845 838 1519

12th - Dorset, Wiltshire & Hampshire
'Subject to be confirmed'
For details contact:
Colin North 01725 511688

14th - Kent & SE London
Back to the Future – Chris Waterlow
For details contact:
Peter Snell - 01634 723838

19th - Surrey, Berkshire & Sussex
'Subject to be confirmed'
For details contact:
Mike West 01903 892951

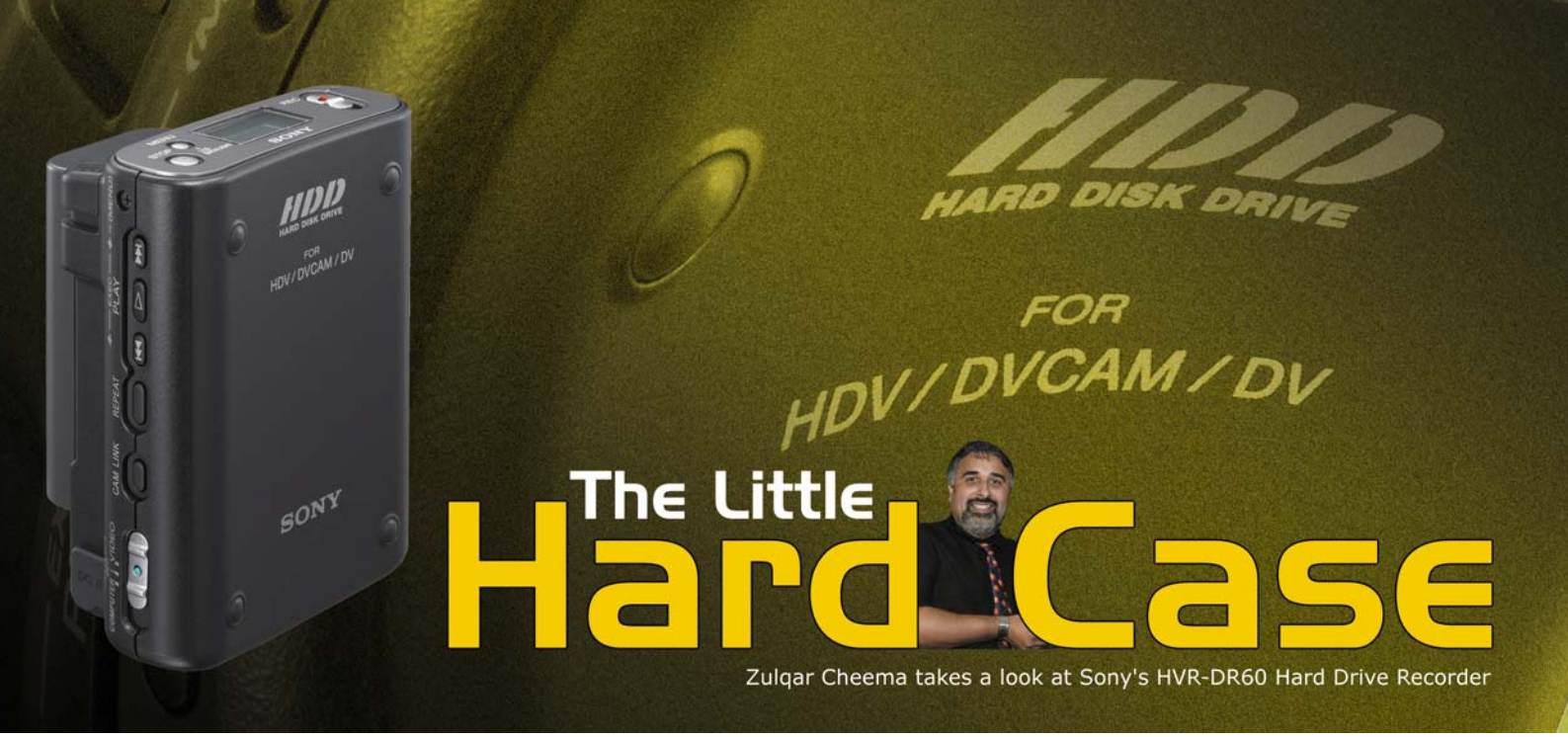
19th - South Wales & Bristol Channel
'Subject to be Confirmed'
For details contact:
Jack Tristram 01792 816688

20th - North West England
'Subject to be confirmed'
For details contact:
Phil Janvier 0151 487 9338

21st - West London, Middx & Herts
'Subject to be confirmed'
For details contact:
Emerson Bovell 020 8575 2842

26th - North East England
'Subject to be Confirmed'
For details contact:
Mike Trewhella 0191 536 6535

26th - Scotland South
'Subject to be confirmed'
For details contact:
Tony Nimmo 01555 661541



The Little Hard Case

Zulqar Cheema takes a look at Sony's HVR-DR60 Hard Drive Recorder

I first noticed the small Sony HVR-DR60 hard drive recorder in a press release in October 2006, and thought: "That's what I have been looking for!" Small size, sufficient hard drive capacity (60GB giving about 4.5 hours recording), and most important of all, it takes all those NP-F970 Sony batteries I have acquired over the years!

I tried to get my hands on one at the IOV show that year with no luck. Then it came to me how to get to check it out for free... give our man Kevin Cook a bell and see if he can fix it for me to get my mits on it for a Focus review! He said he would look into it for me.

After some digging and about a week later, a call is duly returned from Kevin to say there is only a wooden mock-up version at present, and that it looked like a review model would not be available till the New Year. In the middle of February I get an email giving me some dates to review the device - but I thought I would be cheeky and request a different date so I could use the unit on a real-life job in a few weekends time!

My reason for looking at this type of device is cost (no surprise there!). At present I am using the large DVCAM tapes and capturing them onto the PC hard drive. As the tapes are quite expensive, and hard drives are getting cheaper by the day, I feel sure that it will end up being cheaper to archive all finished projects onto drives. My natural chain of thought took this one stage further. Why not shoot on drives and maybe backup to tape? This should prove to be both cost effective and time saving.

First Impressions

The HVR-DR60 arrived on 16th March in what seemed like the world's biggest cardboard box (3ft square)! I was starting to think that these things were far more fragile than I realised!

On opening the box there were more boxes - a small one with the HVR-DR60 inside, another small box with a AC-VQ1050D dual battery charger and a camera bag with a HVR-V1 in it and also a HVL-LBP LED lamp! Not sure why all these other items were supplied so I left them in the box and took the DR60 recorder upstairs to the office.

The first thing that hits you is its compact size (w81 x h45 x d100mm), and weighing in at about 230g. Despite this there's plenty of little buttons around its edges for the various controls. These include buttons for accessing menus, and media control buttons for actions such as Fast Forward, Rewind, Play, etc. The unit also hosts a 6-pin FireWire connector, battery fitting, LC display and a DC-in socket.

The unit has a slight curved shape - a little like a hip flask - which is an indication that it would fit comfortably on your waist if you were using it off the camera.

As is often seen these days there was no paper user manual, simply a map-like sheet with the specifications. A full manual is available on disk and from Sony's website (www.sonybiz.net).

The unit has two modes of operation as you would expect - 'Video' mode for recording from a FireWire camcorder and 'Computer' mode to enable you to transfer your files to your PC or Mac (I only tested the unit out on a PC).

In Operation

As I mentioned earlier I had this job on a Saturday, a wedding to be precise, and I wanted to use it for the day. Whilst the unit is primarily designed for Sony cameras I was going to use it in conjunction with my JVC DV5000 camera.

The DR60 comes with a bracket that fixes onto the unit using standard fitting (tripod) screws (1/4" thread) and slots in to the hot shoe on the camera. That's all good until I remember that later in the evening I will be using a video light fitting on to the very same hot shoe. I think I'm going to need one of those hot shoe extender things!

Anyway, I decide to proceed and connect it up to see how it all works. Fitted with a Sony NP-F930 battery I set the unit on to 'Video' (it took about 7-10 seconds to fire up) and looked in the menu to see if I needed to make any changes to suit the file format my NLE requires. All were set to the correct settings in default, so there was no changes required.

There's a 6-pin to 4-pin FireWire lead (about 300mm in length) supplied with the unit which fits snugly into the DR60 and the other end into the camera. The unit also has a cable retainer which takes any stress off the connector. There's also a piece of Velcro supplied

to attach the cable to the camera handle. Again, this helps prevent the cable being pulled out.

Once the unit was all connected up I recorded about three clips, a couple of seconds each and then removed the device, set it to Computer (again about 7-10 seconds to fire up) and waited for the 'bing bongs' in windows to let me know it had found the device - which it did with no problem.

If your PC/MAC has a 6-pin FireWire connector then you need to have a cable with 6-pin connectors at each end, as one is not supplied.

File Structure

I opened up the folder where I thought the three clips would be found but three folders greeted me instead! A little confused, I looked in one folder and found one clip and a little data file (used by the device, no doubt). My other clips were in the other folders. "How odd!" I thought.

After a wedding I can have up to 300 clips, and trying to get the clips out into a single folder is going to take ages this way. Is this really a forward step in capturing?

I vaguely remembered that Sony Vegas 7 had an import function from 'Hard Disk Recording Unit' and, sure enough, it did. I used this feature on V7 and all the files were transferred in to the program and on to the local drive. Strangely, there was nothing in the manual about this. Not using other software packages I do not know how you would go about transferring the footage onto your local drive. The only idea that has been suggested is to use Windows Search on the root folder and then copy the files over.

Cool Features

The DR60 includes a really cool feature called 'Cache Record'. This continuously loop-records the last 14-seconds in a buffer. When you hit the record button the 14-seconds before that point are dumped onto the hard drive! This segment ends up as an extra clip in the folder.

This is very useful for those 'just missed it moments' (such as when the speeches start without notice). However, you need to be mindful that those clips will not be on the tape (which is simultaneously recorded to, as well) and the timecode will be different. You have to remember this if you are using the tapes as a means of archiving the project.

The HDD system is FAT32, and so there are no files over the 4GB size. However, in Vegas 7 during its import function it will join all the clips over 4GB into one larger one.

Additional Features

The device works best with the HVR-V1 camera Sony supplied it with, which allows HDV recording and the facility to monitor the status of the drive on the LCD screen. The status readout enables you to see if it is actually recording, folder information, the space remaining on the HDD and a battery condition check - to name but a few.

After recording you can play back the clips on the LCD screen of the camcorder (if you have DV-in) to check all is well.

If your tape is running out and those speeches are still going - not to worry, you can carry on recording on to the HDD while you change the tape for a fresh one. This handy little feature is set in the HVR-V1.

As a stand-alone unit there is a record button on the DR60 that allows manual record from a device connected to its FireWire input. I connected it to a Panasonic DV10000, played a tape and pressed record on the DR60 and it all worked just like an additional VCR, with no problems.

In the Field

Going back to the big day I decided in the end to use the HVR-1 as a second camera during the speeches (and very good the footage was too). I set it up and recorded onto the tape and HDD while I operated the main camera.

Back at the studio I used Vegas 7 to import the footage and found (as mentioned above - to my surprise) I only had one clip for the duration of the speeches and not the two I was expecting as the speeches ran for about 25 minutes in all!

As an afterthought, one thing that was of concern was would I remember to turn on the device during the day or would forget about it in the thick of filming? Remember, it takes about 7-seconds to fire up. So the following day I decided to see how long the battery would last if I set the thing going continuously. So, I fitted a newly charged NP-F970 to the device and set it up to loop the playback of the speeches I had previously recorded. I started it at 7pm in the evening and left it running, not really expecting it to last the night. But it did! In fact, at 11am the next day I decided to turn it off as the last bar was now flashing.

So, in all, 14-hours continuous playback. Not bad really! This means I could leave the device switched on all day and not worry about turning it off or on and missing something.

Little Niggles

I did notice that during playback there is a noticeable glitch of 'blue screen' between shots. If you wanted to use as a playback device (into a DVD recorder, say) it will have breaks between clips. The manual recommends that you do not transfer files back to the HDD except to a user area (up to 1GB), which you have to set up yourself using Windows Disk Utility.

The LCD can be a bit hard to read as its in reverse mode. Even with the backlight on its still not that easy - and the buttons are small and recessed and may be a problem if you have large mits.

I do have some concerns over the file structure. Having a folder for practically every clip seems odd, as transferring the files to the local HDD will become tedious. You could, of course, use the Windows Search facility to achieve this but it would be nice if Sony supplied a standalone utility to do this if you don't have Vegas 7.

Of course, a real manual to read would be nice - and I felt the cost of the unit is quite high (£1169 inc. VAT) especially as it does not come with a battery, charger or 6-pin FireWire cables. You need to keep this in mind if you do not own those items already as this could add another £250 to the final price!

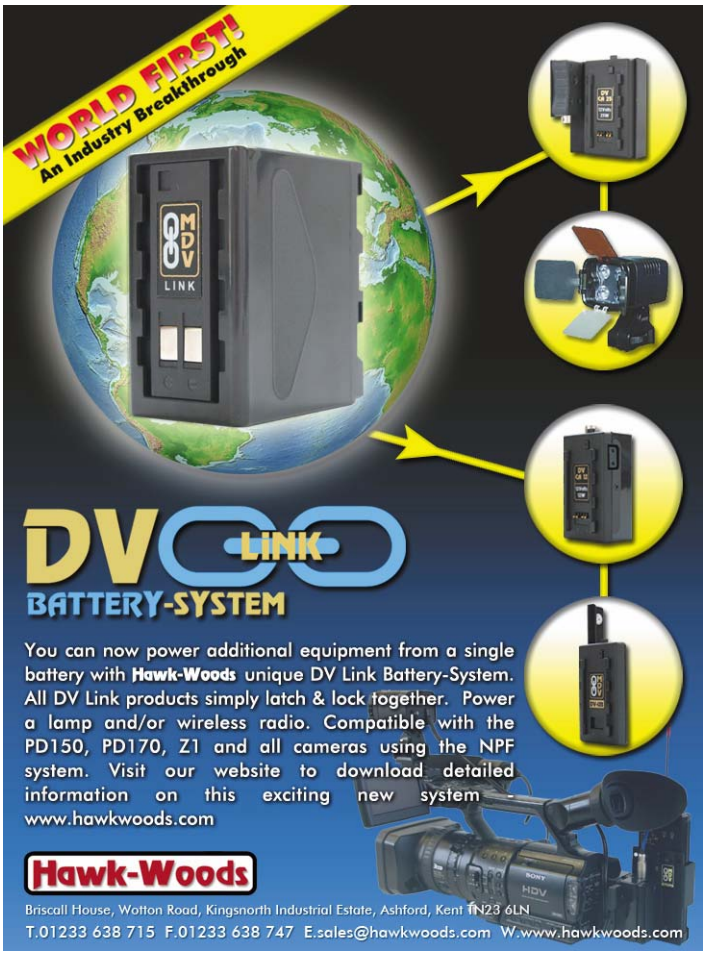
For future development it would be nice if there was a button for quick playback of the last clip for preview - plus one to delete the last clip.

Conclusion

All in all, a small, light and very easy to use tool - once you get the hang of it. It worked flawlessly with no dropouts nor corrupted data. ■

Zulqar Cheema M.M.Inst.V.

Note: Through their authorised dealers Sony are offering a free copy of Vegas 7 so that users can benefit from the full feature set. It should also be noted that there are some compatibility issues with Final Cut Pro at present.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The Write Stuff

A review of Animation Construction Kit from ShowStoppersFX by Brian Jenkinson

We were introduced to ShowstoppersFX at our local area meeting in January. ShowStoppersFX is a producer of video animations for the wedding, event and corporate video producer and is a jointly-owned UK and US company. In their 'Animation Construction Kit' the write-on titles are a UK creation while the US partners help by producing the particle effects.

Claire Watson and Ann Murphy from the UK side of the partnership in Stocksfield, Northumberland gave us a demonstration of the Animation Construction Kit, showing how it can create custom write-on titles and the potential uses for such. After the demonstration I was asked / volunteered to take it for a test drive.

General Description

The Animation Construction Kit is not a program in the accepted sense, but a set of 85 character animations that you put on your timeline to create the word you want - which then writes itself onto the screen.

Included are animations for the 26 lower case, 26 upper case and 17 punctuation characters, along with the 10 numbers and also 6 'accent' characters that you can use to create words in many Western European languages. Additionally, there are 5 overlays for each character animation including a pen, wand and 3 particle effects - all of which 'write out' the character. These overlays allow you to create 8 different ways a word can be 'written' onto the screen. The characters come in various forms - such as gold gradient, elegant font, drop shadow, etc.

There is also a comprehensive 29-page manual in Adobe Reader format, for all compatible programs, which is well worth printing out. I suggest this is done page by page so you are not printing NTSC pages if you do not need them.

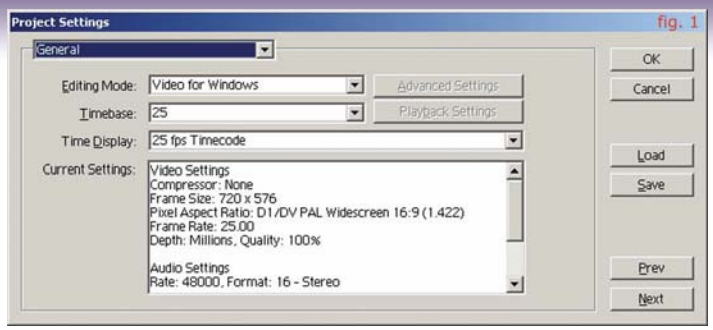
The Animation Construction Kit is compatible with many of the popular editing programs, including: Adobe Premiere Pro, Premiere Elements 2 & 3, Premiere 6.5, Avid Liquid 7, Sony Vegas, Apple Final Cut Pro and Adobe After Effects. You only need to transfer the files relevant to whichever system you operate.

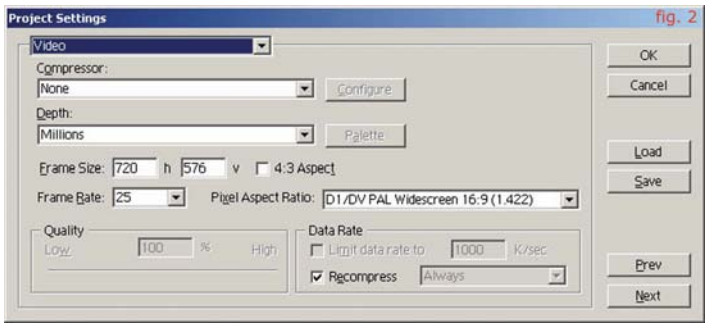
The files also offer both SD and HD versions with 4:3 and 16:9 screen ratios - the latter of which I, and most of our members, will now be operating with. At this point I would mention that it is possible to use the Animation Construction Kit with Edius (and probably other programs) but more about this later.

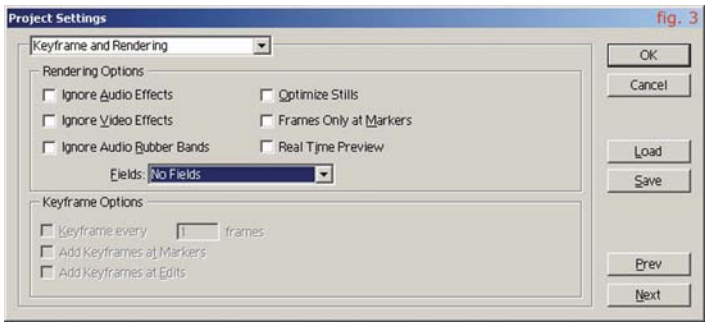
Work Flow

I used a 16:9 project in Premiere 6.5 for this review, so the following will vary according to your NLE system.

The first step is to create your project settings, as shown in figs. 1 to 3. Next import the files from the folder you have created. I edit mainly with Edius 4, but I do keep a copy of Premier 6.5 onboard for the odd effect that Premiere delivers when Edius cannot. Unfortunately, my 6.5 version is rather grey-haired so the first problem I was faced with was having to tell Premiere what the pixel ratio was on the imported







clips for working in widescreen (Claire Watson assures me that other programs do this automatically). This was achieved by right-clicking on the clips in the timeline, going to Advanced Options/ Pixel Ratio then changing the pixel ratio from D1/DV PAL (1.067) to D1/DV PAL16:9 widescreen (1.422).

I should mention that, since receiving the first Animation Construction Kit trial disc, ShowstoppersFX has now created a number of pre-prepared words, relevant to the video wedding industry, which makes construction much easier.

Right, that's the Sausage - now for the Sizzle!

Let us look at the test piece I created. I decided to bring the titles over a freeze frame of the couple coming together in a kiss (aaah...). I had the words 'Our Wedding' appear on screen written with a pen, (fig.4) followed by the words Sue and Ken being written above the first title. See (fig 5). Maybe not the most aesthetic arrangement - but, hey – this is a demo.

The first step was to create the freeze frame as a still to give flexibility of length.

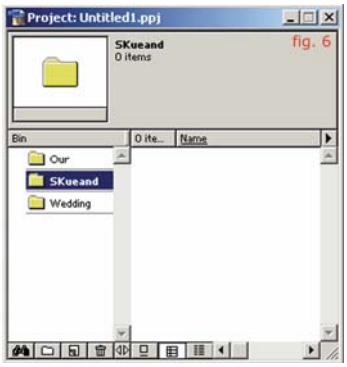
The next stage is to import the required elements.

When importing, I found it better to do it word by word in prepared folders or bins, as they are called in Premiere, and then to bring in the elements for any extra words one may require letter by letter in a new folder or bin.

It may be an idea to work out the letters you will need. For example, to create the title for 'Ken and Sue' I needed Capitals S and K and lower case u, e, a, n, and d. I therefore created a bin called 'SKueand' which could contain all the elements I needed to create the second part of the title.

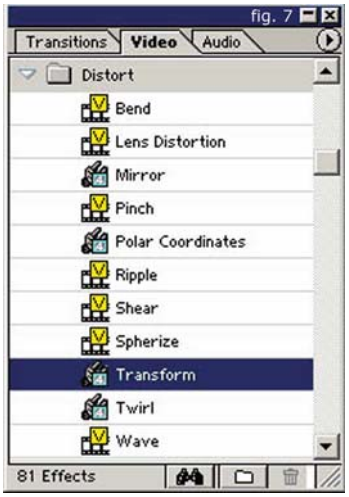
Importing 'Our' and 'Wedding was straightforward – I just created a bin for each word, see (fig. 6). It is helpful to do it this way because there are key elements to every word and every letter. There is the still image for each, then there is the animation for each, the moving pen or magic wand animation for each (if desired) as well as the particle effects for each word and letter. As I said earlier, just import the elements you are going to use.

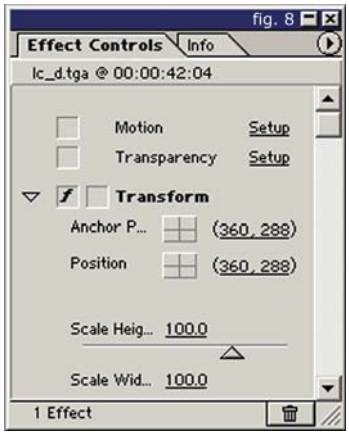
In the sample title I had the words Our Wedding written on by pen and the words Sue and Ken just animating on dry.



Importing the still words and letters is straightforward. For the animated words and letters you have to import from the file by opening the animation file, then clicking on the first frame and then ticking the numbered stills.

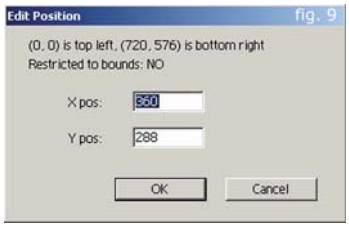
Once all your elements are imported you can start to create. Firstly create an alpha channel for all your clips, then, with your still frame on the lowest part of the time line, add your word. As the animation appears before the still frame, I found it easier to start with the animation, using the last frame for positioning, then adding the still frame of the word or letter at the end. For the correct positioning for your animated version, simply drag the 'Transform' filter (fig. 7), and drop it onto the clip on the timeline. This enables you to roughly position the word by clicking on the cross hairs adjacent to the word 'Position', and dragging the circle which appears, to where you want it, see (fig. 8).

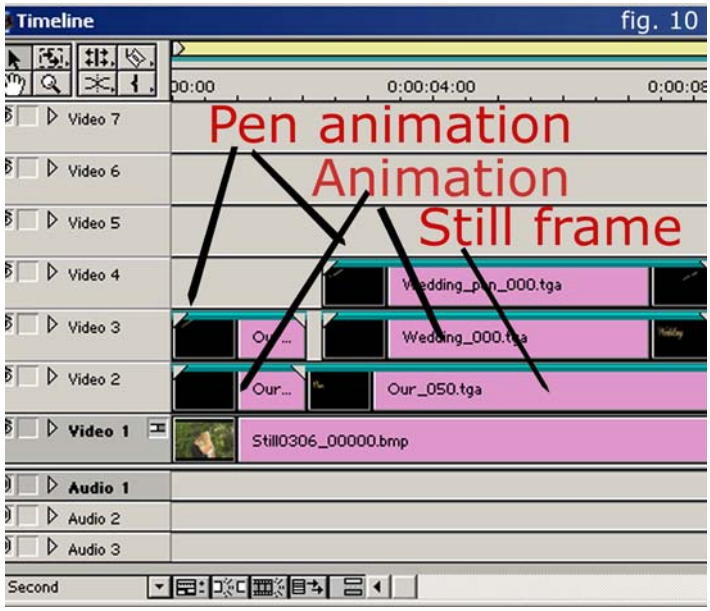




You can fine tune the position by clicking on the figures alongside which bring up a file as in (fig. 9) whereby you can set your X and Y positions more accurately.

Once you are satisfied with the position of the animation, simply click on the clip, press 'ctrl' and 'c' to copy, then right click on the still image and select Paste Attributes. Now the animation and the still image are positioned correctly. On the next line up add the pen animation, and, once in position, paste the attributes once again.





This is the basic modus operandi for word construction. To add further words like Sue and Ken, you can make a movie of the work you have created so far, copy the still image from the end of the animation, paste it as many times as necessary and add your words letter by letter until you have created your complete title. Figure 10 (above) shows the formation of the first part of the title.

Regarding Edius

As I mentioned earlier, it is possible to import the animations (either TGA's or QT video files) into Edius and construct a title over some of your footage. For the animations you would tick the box 'sequence clip' instead of 'numbered stills' as in Premiere. You can then render this out as an AVI or print it to tape just fine.

What you can't do with Edius is to make a title up with no footage and hope to save the title as a file with transparency for later use.

The act of saving causes the transparency to be lost so it's now no good for the purpose of re-use in some other project. In short, the product can be used with Edius but titles need to be constructed in Edius with the footage from the camera.

And finally...

It is worth reiterating that this application does provide HD versions of the animations within the package - so even if you are looking at upgrading in the future the product will still be useful.

If you would like further information on this creative program - please visit www.showstoppersfx.com. ■

Brian Jenkinson M.M.Inst.V.

Note: You can also speak to any member of the UK team at ShowStoppersFX on 01661 843389.

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Audio File

Phil Janvier's regular column on all things audio

In two previous issues of Focus Magazine (issues 142 and 143), I reviewed in detail Audio Technica's AT897 and the AT835b and three Rode shotgun microphones - the VideoMic, NTG-1 and the NTG-2. At that time I also wanted to review a few shotgun microphones including the Sennheiser K6 module with the ME-66 head, and the MKE-300 Video all-in-one mic. Unfortunately then I was unable to get hold of the Sennheiser microphones, but thanks to Paul Hodsman at Sennheiser, that has now been arranged.

First Impressions

The Sennheiser K6 felt rugged and well made and instantly made me feel at home with it. Everything was clearly labelled and created that good first impression. The MKE-300 reminded me of the Rode VideoMic in its construction although having a much different feel about it - but it still felt reasonably robust.

Of the two review microphones sent to me, only the MKE-300 came with the usual foam windshields and as ever it seemed adequate for general use.

Technical Stuff

Sennheiser has produced in the K6/ME-66 and in the MKE-300 two lightweight condenser shotgun microphones specifically designed for professional applications.

The ME 66 is a shotgun microphone head designed for use with the K6 and K6P powering modules. According to Sennheiser - "it is especially suitable for reporting, film and broadcast location applications and for picking up quiet signals in noisy or acoustically live environments as it discriminates against sound not emanating from the main pick-up direction."

Also, according to Sennheiser - "the MKE 300 has been specially designed for use on film and video cameras/camcorders. It is fitted onto the camera's flashmount and by virtue of its super-cardioid/lobar pick-up pattern picks up the sound coming from the direction the camera is pointing at."

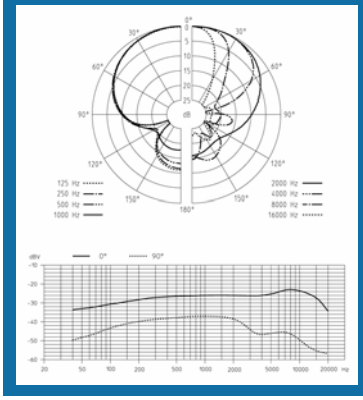
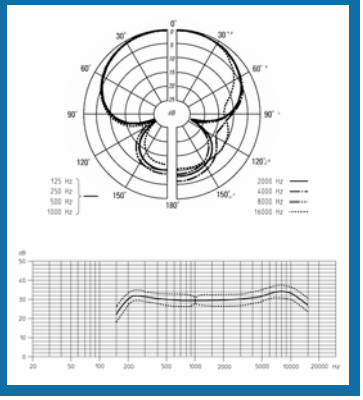
If you want to do a like-for-like comparison with the previously reviewed mics, the full specifications for the Audio Technica and Rode shotguns were listed in part one and two of these shotgun microphone reviews.

In Use

As before, in an attempt to create a realistic environment for testing these microphones I borrowed a local church and rigged up these two Sennheiser models and the Rode NTG-2 (the clear winner of the majority of the previous shoot out) side by side. Test distances were previously marked off at three metres, six metres and twelve metres and with the help of Jay Erving (a young sound engineer) and Richard Dykins (a friend and useful test voice) we subjected each model to a series of tests.

It was at this point that we discovered a problem with the MKE-300 and we realised that we were going to have to retest this microphone on a different day. Whatever we did we could not remove a substantial background hiss that appeared in our Canon XL1S test camera and in our independent separate stand-alone sound system.

Our assumption is that the battery provided with the test microphone was depleted of power and therefore not allowing the microphone to shine. As a result we will test the MKE-300 again but that would have to be on another day. So the shoot out for this test was between the Sennheiser K6-ME 66 and the Rode NTG-2.

K6/ME 66 Specifications	MKE-300 Specifications
Pick-up pattern super-cardioid/lobar	**Pick-up pattern** super-cardioid/lobar
Frequency response 40 – 20,000 Hz ± 2.5 dB	**Frequency response** 150 – 17,000 Hz ± 3 dB
Sensitivity (free field, no load, 1 kHz) 50 mV/Pa ± 2.5 dB	**Sensitivity (free field, no load, 1 kHz)** 16 mV/Pa ± 2.5 dB
Nominal impedance 200 Ω (with K6)	**Nominal impedance** 200 Ω
Min. terminating impedance 1 kΩ (with K6)	**Min. terminating impedance** 2.7 kΩ
Equivalent noise level A-weighted (DIN IEC 651) 10 dB	**Equivalent noise level A-weighted (DIN IEC 651)** 18 dB
CCIR-weighted (CCIR 468-3) 21 dB	**CCIR-weighted (CCIR 468-3)** 28 dB
Max. SPL (1 kHz) 126 dB (THD = 1 %)	**Max. SPL (1 kHz)** 116 dB (THD = 1 %)
Power Supply (K6) Phantom / 12 - 48 V	**Power supply** 1.5 V battery
Battery life (K6) 150 h	**Battery life** 200 h
Connector (K6) XLR	**Connector** 3.5 mm Ø mono jack
Cable Not applicable	**Cable** helical cable
Dimensions Ø 22.5 x 221 mm	**Dimensions** 230 x 65 x 50 mm
Weight approx. 65 g	**Weight** approx. 60 g
	

The Interview Test (3 metres)

Both of the microphones performed well in this test. I was already aware of the excellent abilities of the Rode NTG-2, but the ME 66 instantly showed its merits. The NTG-2 was much softer and warmer and slightly less noisy than the ME 66. But the ME 66 was more powerful, clearer and crisper but without being harsh.

The NTG-2 was slightly better in not picking up off axis directional signals but the difference was marginal. At the end of this series of tests both had their merits and we declared it a draw.

Mid-range Test (6 metres)

The mid-range test once again juggled our opinions of the relative qualities of the microphones. The NTG-2 still added warmth (that human touch) but was definitely flatter in tone than the crisp and clear ME 66. It was an issue of crispness verses warmth but on this occasion at six metres the clarity of the ME 66 gave it the leading edge over the NTG-2.

Distance Test (12 metres)

It was at twelve metres that the merits of each shotgun microphone became clear. This is the 'back of the church test' when the camera is a long way from the action but you still want to hear what's going on.

The NTG-2 was clear, warm and, to my ears, pleasant to listen to but now it was beginning to pick up substantially more background noise than the ME 66. Again the ME 66 was not as directional but it was certainly more powerful in picking up more detail at a distance. While not as warm as the NTG-2, the ME 66 was exceptionally clear. At 12 metres both microphones performed well but the Sennheiser was beginning to open up a lead!

Hi-pass Filter Test

Once again we repeated all the tests on all of the microphones with their high pass filters switched on. This is a particularly useful switch especially when you are picking low end rumble or noise as it cuts it out completely and only allows the high end tones to pass through - hence its name. However, high pass filters can cut out too much and this proved to be an issue for the ME 66.

At 3 metres the NTG-2 kept some warmth. In comparison, the ME 66 became almost a little harsh - but even so it was picking up tones that the NTG-2 missed. We all felt that the ME 66 had lost something but while it was now tonally harsher it never turned nasty which was the problem with both the Audio Technica models we tested on an earlier occasion. So round one went to the Rode NTG-2.

At 6 metres the NTG-2 became slightly noisier and warmer than the ME 66, and all of criticisms of the 3 metre test were mirrored at 6 metres. However, the issue of warmth and clarity reared its head and we found ourselves split between the two. So at 6 metres we declared it a draw.

At 12 metres, in our opinion, the NTG-2 with the bass cut off switch on, could not compete at all with ME 66 - which by now had become cleaner and crisper and was delivering a much more powerful signal. Therefore, at 12 metres we had a clean winner in the ME 66.

Off Axis Test

As last time we ended with an off axis test. Once again we tried to test these shotgun microphones with noise coming from off axis. While they both performed well it was the NTG-2 that seemed more focused than the ME 66 and in our opinion the Rode NTG-2 directional nature was superb and it picked up less noise.

Conclusion

As before a necessary function of any review is to test equipment to its limits and, hopefully, that is what we have done with these two microphones. And although in my opinion there is a clear winner, the truth is that both of these microphones will serve the videographer well.

They both impressed me with their build quality and how well they were able to pass most of the tests. If you purchased either of these items they would perform the majority of tasks asked of them with flying colours.

Having recently purchased a Rode NTG-2, I now find myself in the position of stating that, in my opinion, the Sennheiser K6 with ME 66 module is the better shotgun microphone. As to the MKE-300, it will have to be tested on another day - so watch this space! ■

Phil Janvier M.M.Inst.V.

SHOTGUN MICS AT KILLER PRICES
With a focus on outstanding performance and amazing value for money, Røde shotgun and camcorder microphones simply blow the competition away, even out-gunning some mics costing up to three times the price. Not surprisingly, thousands of Røde mics are already in daily use around the world, and now the range expands with the new Stereo VideoMic – providing cameramen, videographers and ENG professionals with even more fire-power.
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£159.00
(SSP including VAT – includes 'Dead Kitten' furry windshield)
VideoMic
Professional camcorder microphone
£99.00
(SSP including VAT)
NTG-1
Phantom powered shotgun microphone
£161.00
(SSP including VAT)
NTG-2
Battery/phantom powered shotgun microphone
£178.00
(SSP including VAT)
VideoMic/Stereo VideoMic Delivering a dramatic improvement over 'standard issue' DV-Cam mics, the battery-powered VideoMic and the new Stereo VideoMic attach via the hot shoe, using film industry technology to ensure low noise and an unusually wide bandwidth.
NTG-1/NTG-2 Available in 48V phantom power (NTG-1) and 48V phantom power + AA battery power (NTG-2) versions, the NTG shotguns offer wide bandwidth and a controlled polar response coupled with ultra-low noise surface mount technology. Both mics feature balanced outputs and switchable high pass filters.
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VIDEO ARTISAN

Studying the business of Videography

Part 10 - Marketing & Promotion

I'm sure many of you, like me, find the concept of Marketing to be challenging. Probably the best description which has helped me get my head round it is - 'Creating the desire to purchase'. However – that's a bit fluffy! But, then again, marketing is a 'fluffy' thing, and if there was a universally accepted description and explanation of marketing - or should I say, 'great marketing' - then we'd all be brilliant at it and there would be no need for me to write this article!

The bottom line is that there is not one marketing method or activity which will suit all businesses all of the time. It's an activity or state of mind which should be at the very heart of your business. Sure – craft skills, the ability to make profit, a legal mind, and technical know-how are all important – but unless you know how to package these and present them to a target market then you are pretty much wasting your time.

A common maxim is that there are four P's in marketing, namely - Product, Place, Price and Promotion. First of all you'll need to create the right 'Product'. Then you'll need to know where to 'Place' that product to make it available to your market. You'll also need to know what 'Price' your product will need to be to attract your market – and finally 'Promote' it in a way that your market can relate to. However, *great* marketing is about thinking how every activity you do within your business can augment the four core P's. This includes, and is not limited to - the way you answer the phone, produce invoices, your dress code whilst at work or when meeting clients, your efficiency and professionalism in dealing with customer complaints – essentially every aspect of your business can provide you with the opportunity to create a desire in your customers to purchase from you and to recommend others to do the same.

What is probably more useful, and where this article will concentrate, is specific marketing and promotional activities. These are the things that you can and should do to actively market your business. But before you embark on any of these you will need to get the first of the four P's right in your mind. There is little point in promoting something to a market if it's not what they want, at the price they are willing and able to spend.

Your definitive marketing goal is to match your products and/or services to the customers who need and want them.

Marketing – who needs it?

A common thing I hear from members with established businesses is that they experience fall off of business after a few years. This can be due to a number of factors – such as increased competition, or cheaper alternatives, or dare I say it, their product or service is getting worse. But the most common cause will be that they have failed to keep up with their marketing and promotion.

This is understandable as you can fall into a false sense of security when your order book is full and you are struggling to keep up with the work you have. The last thing on your mind at that stage is trying to generate more business. But work is like that. It will generally be a case of feast or famine – so you must always make a conscious effort to build this into your daily working pattern. The only reason that you are rushed off your feet now is that previous efforts in marketing your business have paid off. Failing to keep up with this will almost certainly result in idle times.

Whilst marketing is an important activity for any business, it's also a key element in making your business more profitable. Get your marketing right and you can more easily attract work of higher financial reward – or generate volume business to return the profits you desire.

The Marketing Mix

Whilst there will always be some activities that will work better than others, or those that are easier to recognise as being successful, the best approach is to develop a mixture of activities. There are three easy steps to follow in creating a winning marketing mix.

Step 1 – Do not rely on just one or two marketing activities. There are literally hundreds of activities you can use (my top 12 are featured later in this article) and you should be prepared to try them all.

Step 2 – Do not believe you can create the perfect mix straight away. The secret is to approach your marketing in an experimental way. Try lots of different activities – but most importantly measure their success.

Once you have established four activities that actually work you are well on your way to achieving a successful mix. These are what are often referred to as 'Marketing Pillars'. Like most structures, having at least four pillars ensures stability.

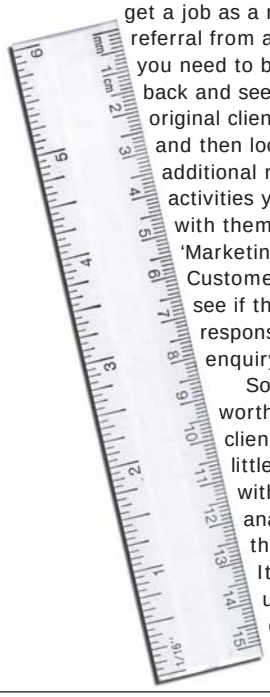
Step 3 – Even if you find four activities that really work – keep on trying new ideas out. Times change, and so do successful methods of marketing. A really successful marketing mix will have many pillars – maybe the 12 mentioned later in this article. The more you have the less likely you will find yourself in times of business drought.

Measuring your Marketing Activities

Before we start on some of the marketing ideas that will help you to grow your business, you need to set in place the means to measure the response. This is simple really, but does require some discipline. Essentially, you need to know where every part of your income comes from.

Probably the simplest form of recording and measuring is to create a spreadsheet or database for each job. In that, record where the client found you and monitor the results from this on a monthly basis as part of your marketing appraisal. I appreciate that this can be difficult in a one-man business – but you still need to go through the motions to help you understand what measures are working.

You will often find that the enquiry is a result of more than one activity. For instance, if you get a job as a result of a referral from a previous client you need to be able to track back and see how the original client found you – and then look at any additional marketing activities you introduced with them (see 'Marketing Pillar 8 – Customer Referrals') to see if these were responsible for the new enquiry.



Sometimes it's worth seeing if clients will spend a little more time with you in analysing how they found you. It would not be unusual for a client to respond to the question, "How did you find us?" with the first thing that comes into their head. Further investigation might discover that not only did they see your advert in the Yellow Pages but they also walked past your stand at an exhibition, saw your listing in a Google search but never visited your site – and also that their next door neighbour's second cousin had their cine films transferred by you! Quite often one marketing activity will only work because of another. Measuring the success of activities not only helps you to save money on ineffective activities but it will also inspire you to try others and, indeed, invent some of your own.

Marketing Pillar 1 - Customer Care & General Professionalism

One of the first things to get right in your head is that the 'Customer is King'. Treat them like this and customer care will be one of your strongest marketing activities. Even when you feel put out by your customer's demands, always treat them with the dignity and professionalism that you appreciate receiving from others.

A business that gets no customer complaints is less able to leave their customers with a good impression. This might sound daft, but think of the last time you had a complaint about a service or product and the company handled your complaint in a professional way and delivered an acceptable outcome. Even in that difficult situation they managed to impress you and you are probably more likely to remember them for all the right reasons.

I'm not suggesting that you should try and generate complaints, but be prepared for them and make sure you come out smelling of roses. I personally find that simple things like companies promptly returning my calls or emails goes a long way to building my confidence – especially when it's in relation to a complaint.

Also make sure that all of your business communication is neat and tidy – and concentrate on the very basic stuff like spelling customers' names correctly! These are things which customers will expect – so any shortfalls will have a negative impact on marketing your business. ☞

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This brings me neatly on to one of my biggest grumbles – and something for which there is no excuse in getting it wrong these days – and that's adopting a professional telephone practice and manner. I appreciate that sometimes answer machines have to be used – especially in smaller businesses. What I cannot understand is why some businesses in our sector feel that it's OK to let their kids answer their business telephone or have their phone in a place where you can hear their kids yelling their heads off in the background. Equally irritating is when the phone is left unanswered, or there's a telephone message which is obviously not geared to the business.

Finally, do things when you say you are going to do them. Make it easy on yourself by not setting deadlines you can't achieve. Telling your customer that you will have their project completed when they want it – when you know full well that you can't possibly achieve this is short-term appeasement. Having to go back to them with news of delays is never a great marketing activity!

Always think and act professionally, and the next time a business impresses you with their professionalism - try to analyse exactly what it was that impressed you and adopt that within your business.

Marketing Pillar 2 - Website

Quite simply – if you do not have a website, or have one which is stale and unattractive to your target market – then you are failing to achieve your potential. I really can't put this point over strongly enough and I feel that I've covered this subject more than enough in previous articles – but there are still many, many members who have not tuned in to the fact that websites are the leading means of communicating with your market.

They present so many opportunities for videographers operating in the three main markets of wedding, corporate and SIV videography. Wedding clients, generally being young and totally familiar with the technology, will expect you to have a website and will understand how to find you through search engines (a subject in its own right). Corporate clients, who once used to find you through Yellow Pages will use the Internet in the same way – as a directory of services. SIV producers are not only provided with a shop window for their wares but also the means for clients to sample, order titles online or watch the content there and then on a Pay-per-View basis.

There really is no excuse. If you do not have a website or you have a poor one and your business is suffering - this will be the main reason. But, it doesn't stop at having a great website. You need to use every trick in the book to ensure that your target market not only can find it – but more precisely, find it hard to avoid!

I have covered Website Optimisation and Pay-per-Click advertising of your website in previous articles, but as a general rule you must ensure that your website address is prominent on everything you produce - letterheads, printed adverts, posters or leaflets, business cards and programme title sequences. You really must shout about it at every opportunity.

Marketing Pillar 3 – Traditional Print Advertising

50% of your advertising will work. The only trouble is you will rarely know which 50% it is. That's often because one advert will be seen but not responded to – and then another will appear and act as the trigger for the customer to call. I guess what I'm saying here is that advertising, if designed and placed right, is a valuable part of your marketing mix - but it's still important to measure them because some titles you are advertising in are going to be a waste of time.

As advertising tends to be an expensive marketing activity, your expectations are going to be high – and this is probably why advertising gets such a bad reputation. To overcome this never spend more on an advertising campaign than you can afford to lose. Always opt for a regular smaller advert as opposed to spending your entire budget on one big splash.

As for design, this should be mainly influenced by the target market you are trying to appeal to. Whilst text-only adverts can work, you should try to include some 'eye-candy' or graphic design to help enforce your message. As someone is flicking through the magazine you will need something to attract their attention – whether this is a headline or a relevant picture. Look at successful adverts by leading brands and you can then deconstruct the elements to see what it is that catches your eye.

Your advert should also always include what is referred to as a 'Call to Action'. This is simply an instruction to the reader as to what you think they need to do next – "Call us now on XXX" or "Visit our website at XXX" or "Come and see us on stand XXX at the exhibition". It sounds obvious – but sometimes people need these subtle hints in order for them to respond in the way you want them to.

Marketing Pillar 4 – Direct Mailing

Within this I'm going to include brochures, printed flyers and leaflets, emails and letters of introduction. All of these are useful marketing activities that will reap rewards if designed and executed correctly.

One of the first things you will need is a database of customers to send your material to. These can either be built or bought. By 'built' I mean those customer contact details that you will gather over time or by specific activities. By 'bought' I mean off the shelf from companies who supply the data, such as Yellow Pages or other industry-specific mailing house companies.

Like advertising, think of direct mailing as something that you should do on a regular basis. A one-off direct mailing campaign sent to 10,000 customers will not be as effective as ten mail shots to the same 1,000 customers. A good example of this is Viking Direct – who must send out literally millions of its catalogues each month.

However, you'll note that they send these out month after month. It's a numbers game, but not so much as to volume of recipients but how many times they will have to hit you before you respond. It must work as they keep on doing it.

The secret is to start small or in volumes that you can manage with your available resources. This could be something that you rope the family in to help you with – maybe to justify the pocket money! Don't waste money on first class stamps – but don't skimp on the actual production of the material you are sending out. Remember, this might be the only impression these people will get of your business, so home printing on toilet paper might just be a false economy.

As for design and layout, the first thing you need to do is try to get into the mind of the customers you are aiming at. Your design and copy content should be aimed at meeting their needs, desires, hopes and dreams. Don't over complicate things and try to use conversational-style language.

Most of all – think 'benefits' not 'features'. Don't be tempted to say, "Our camera produces over 1,080 lines of resolution". As impressive as that might be your customers would rather hear how you are going to provide them with "stunning picture quality". And never forget to use the word 'You'. This will help you to remember that you are trying to have a personal conversation with that person.

Like advertising design there is a classic format to follow – referred to as AIDA (Attention, Interest, Desire and Action). Your headline should grab their Attention, which should be followed by something of Interest to your target market. You then need to home in on their Desires for your service or product and, finally, make it clear what Action they need to take (call, visit, post, etc).

The only area of work where direct mailing is going to be hard to achieve new business is wedding videography – where ready-made databases of potential clients are hard to come by. However, there are some sources you can check out – such as buying or renting the list of attendees to wedding exhibitions. These will be available!

Marketing Pillar 5 – Articles & Press Releases

The same AIDA rules apply to creating releases or articles for relevant press or websites. You will find it a struggle to get them to publish everything you supply, but all I can say is that persistence and 'bribery' works!

This might mean that you have to occasionally advertise with the magazine or website in question but at least you'll be getting at least twice the exposure. Some magazines and websites also accept 'advertorial' – which can be a very effective way of getting your message across.

To increase the chances of your copy being published, always include pictures. Magazine editors are always hungry for artwork so one or two less to find makes it an easier decision for them to make.

And again, think little and often – and never lose sight of the target audience you are aiming at. If you fail to get a story printed one month, change it a little and re-send it. This might seem a little crude but there will be times when even the most well respected newspaper or magazine is hunting for a story or page filler. Sometimes I'm astounded at what I read and hear as being news!

Don't limit yourself to print and website media. You might find that your local radio station would be keen to give a little help to a local business – especially if you can come up with a story with a human or creative angle to it. If you struggle to come up with regular press releases you might want to approach your local newspaper to see if they would like a regular column on tips on how to get the most out of your camcorder – on the understanding that you always manage to get your name and website address on each article.

Marketing Pillar 6 – Alliances

Customers will feel at ease in dealing with you and your terms & conditions of employment if you have been recommended by someone they know or have dealt with. Time spent in building alliances with other service providers in your market is time well spent. Even if you have to offer some form of cash incentive it will probably result in being one of the most cost effective means of promotion you use.

But don't just concentrate on building alliances with non-competitive service providers. You should be in contact and working well with other videographers in your home market or region. There will be a time when you get enquiries on dates that you are already booked or for projects which you cannot cope with on your own. Having someone else to either pull in or pass the work to will hopefully pay dividends in the longer term. This is one area where membership of the IOV is working really well – with members cooperating not only locally but across the entire organisation. If it isn't already, networking should play a major role in your marketing activities.

Marketing Pillar 7 – Exhibitions

Exhibitions, whilst relatively expensive, are great for a number of reasons. Firstly, they provide you with the opportunity to sell yourself face-to-face. People buy from people – so exhibitions provide you with the right environment to achieve actual sales. Remember, in general those who attend exhibitions are pre-qualified customers. As long as you have picked the right event then everyone who comes through that door is a potential customer.

Think about how you are going to present yourself and your stand layout. Don't create a cave which will bar people from entering. Always look approachable and friendly but don't be forceful. No one enjoys a hard sales pitch, but then again people like to think you are interested - so a fine balance has to be maintained. And don't forget to talk to your fellow exhibitors as they may well end up being businesses that you form an alliance with.

Exhibitions also provide you with the opportunity to distribute other marketing materials and gather data on potential customers. Go prepared to talk to people, have something to hand out to them – and the means to take down their contact details.

And don't just file that data away when you are finished at the exhibition – use it!

The other great thing about exhibitions is that they are pretty easy to measure as far as success is concerned. Unless you are selling a very complicated service which requires lots of consultation before a sale is made – you should be able to gauge whether it was a success or not the moment the doors close.

Marketing Pillar 8 – Customer Referrals

Without doubt the best kind of business to get is that from a recommendation from a previous client. This is intrinsically linked to Marketing Pillar 1. Regardless of how good a product you provide, or how cheap you can provide it, if you do not get the customer care part of your business right you are unlikely to get further work from referrals.

It goes well beyond providing a great service and a well priced product. There are activities you can do to squeeze every last opportunity out of your existing and previous clients. For instance, you might have sold customer 'A' your wedding video services but they are also quite likely to be a customer for your cine-to-video service. If not them, then they will almost certainly have someone within their family or circle of friends who is. However, the chances are they have no idea that you do provide these services and any other consumer-based services.

The opportunities expand even further with corporate or business-based clients. The company who commissions you to produce their promotional video might not appreciate that you can also provide duplication services, standards transfers or even camcorder hire for when they carry out internal training sessions.

Previous clients or, should I say, satisfied clients, do not have the major obstacle that you'll face with a new client – and that's trust. You've already proved your trustworthiness and there will be a level of loyalty that you can tap into.

There would be nothing wrong in offering incentives to previous clients who recommend you. Something along the lines of, "Introduce a wedding video client to us before 1st Jan 2008 and receive a £50 Marks & Spencer voucher". A £50 fee for getting a £1,000 job is not out of the question. You'll obviously need to qualify the terms to limit your liability – but this kind of activity has great potential as a cost effective marketing tool.

Marketing Pillar 9 – Competitions

Videography is a pretty specialised service, so offering your service as part of a competition is going to attract only those who can make use of your services. This is the basis of all marketing competitions, in that whilst you will have to give away your services to one lucky winner, you should gain a database of potential customers from the remaining entrants.

This kind of activity can be used in conjunction with Pillar 5 – where you can give a local newspaper an exclusive competition offer for their readers in exchange for publishing ☞

your press release or simply news of the competition. Likewise, it can be a great way to gather data whilst you are at an exhibition - "Drop your business card in our box and win a 5-minute corporate video". Only those who are interested in commissioning a corporate video will enter (mostly!).

You can offer further incentives to the unlucky entrants when you tell them the bad news, "Sorry, but on this occasion you did not win the free corporate video, but we are happy to offer you 100 free copies on any corporate video you commission in the next 12-months". It's also a good idea to tell them who won, and use that story to promote your services further, "ABC Products were the lucky winners, who have commissioned a video that will double their turnover in the next 12-months".

Marketing Pillar 10 – Market Surveys

Whilst customer surveys have the additional value of providing you with data about your market, they also present you with the opportunity of promoting your business and developing your services. Even though they can be a pain in the backside to enter, if coupled with an incentive like those in Pillar 9 you will find that potential clients are willing to make the effort.

Make sure that you keep the questions simple – and aimed at the information you are trying to obtain. This might be something as simple as gauging feedback on your pricing structure, or finding out what publications potential client read so you can place adverts more effectively, or even what additional services clients want.

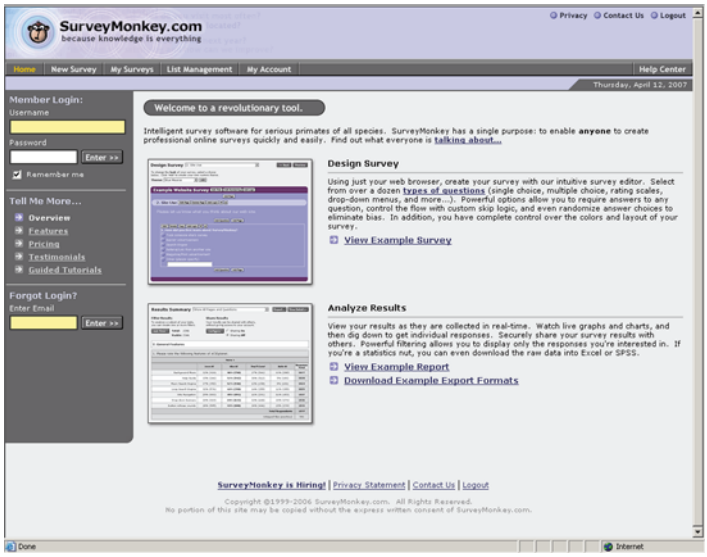
There are many good guides and examples of surveys online – and probably the cheapest and easiest way to run them is via your website. Check out SurveyMonkey.com where you can set up your own 100-response survey - free of charge!

Marketing Pillar 11 – Promotional Video / Podcast / Download

This one is really a no-brainer! If you are a video production company then you really should be using video to promote yourself. This is especially true for those involved in corporate video – as one day you'll be put on the spot by a client who you are trying to sell a promotional video commission to and they'll ask: "If video is so good at promoting business, why haven't you got one?"

I'm not talking about a showreel of previous work here – I'm talking about a specific video explaining the benefits of using your company. I think in the past 20-years I've seen no more than a handful of video production company promotional videos. I think I've seen only one promotional video produced for a wedding videographer. That's not proof that this idea would not work, its probably more of a case that videographers are generally another example of 'The cobbler and his shoes' scenario.

Either way, a good promotional video will help you in a number of the other Marketing Pillar activities. It's now very easy to include video on your website – and let's face it a videographer without video on his/her website simply must be missing a trick. They can also be a great aid in making your exhibition stand look interesting and should help to pre-qualify



those that approach your stand. And with DVD replication so cheap now there's no reason why a DVD could not be included in – or indeed form the major part of - your direct mailing campaigns.

Marketing Pillar 12 – You!

Finally, and most importantly, we come to you. In most instances videography is a one-man business. People buy from people – so you need to invest in your interpersonal skills and make sure that you use these at every opportunity.

You must be enthusiastic about the craft, your clients and your business – and don't be shy of telling everyone what you do and what you can do for them.

The Marketing Plan

As great marketing is all about measurement, you need to first look at activities you are doing right now and start to measure their success. Look at your competition, see what they are doing and emulate the things you like (there are no original ideas left, you know!).

However, always consider differentiation and how you can add an edge. Sometimes differentiation is simply about price – and whilst everyone wants value for money that does not always equate to paying the lowest price.

Back in the Nineteenth century, passengers embarking on a slow boat to China were offered more expensive cabins on the cooler side of the ship (supposedly so because of the sun). These tickets were sold as Port Out Starboard Home – and hence the word POSH! It wasn't so much that they got cooler cabins – but the knowledge that others would know they paid more for their tickets. This is a phenomenon which continues today in the form of which deck your cabin is on a cruise liner.

Once you have made the key decisions about Product, Place, Price and Promotion you have effectively developed a marketing strategy. Your Marketing Plan will simply consist of writing these down and stating when you are going to implement the activities.

Don't set yourself unachievable targets. You can't expect establish all twelve marketing pillars in the first week – so pace yourself. Think about how you can build these activities into your daily schedule and stick to it. Marketing Plans normally range from 6-months to 5 years – and I would suggest that a realistic plan for a videographer could be achieved in 12-months (one Pillar each month). At this point you will be able to gain an accurate measurement of the overall plan. However, you must review your activities on a regular basis and tweak them if they are not working.

As a final comment, you can have all the enthusiasm and great ideas in the world, but unless you get on with the nitty gritty of starting and completing the tasks then this will all go to waste. Breaking down the task into a step-by-step plan will make the journey that much easier.

Next Month

I'm going to cover Trade Marks, Copyright and the protection of business assets such as website names. This can be seen as a black art and an expensive process, but hopefully I'll be able to reveal some very easy measures you can take to help protect your business from both casual and intentional theft. Oh, what fun! ■

Kevin Cook F.Inst.V.

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Email: allan@allangordon.com [148]

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Email: steven@savideo.biz [143]

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Email: keith@cutting-edge.ie [150]

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Mobile: 07980 531349 [148]

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Email: barry@bwvideofilms.co.uk

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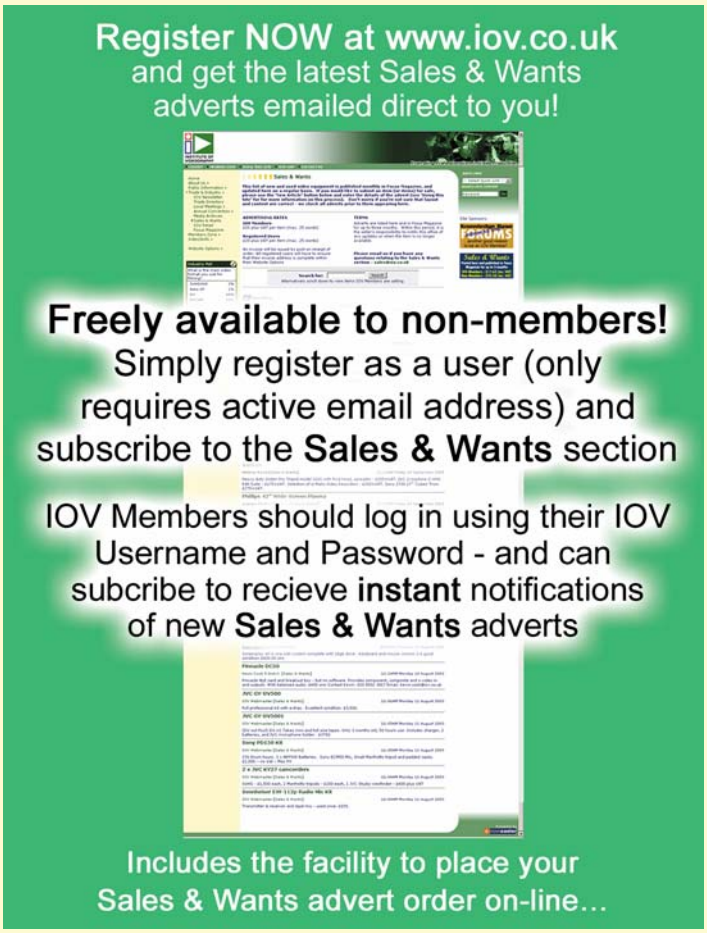
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Web: www.lcc-lighting.co.uk

DTV / Nonlinear Training

CreativeVideo.co.uk
Priory Mill, Castle Road, Studley,
Warwickshire B80 7AA
Tel: 01527 854222
Email: sales@creativevideo.co.uk
Web: www.creativevideo.co.uk

Symbiosis (FCP & DVD Studio Pro)
47 The Parade, Royal Priors,
Leamington Spa CV32 4BL
Tel: 01926 436930 Fax: 01926 885936
Email: sales@symbiosis.com
Web: www.symbiosis.com

Duplication Services

Double Vision
The Studio, Half Key Farm, Malvern,
Worcestershire WR14 1UP
Tel: 01886 830084 Fax: 01886 833783
Email: kate.doublevision@virgin.net
Web: www.doublevision-videos.com

Media Heaven Ltd
Unit 12, Castleton Close, Armley Road, Leeds LS12 2DS
Tel: 0113 244 3550
Email: info@mediaheaven.co.uk
Web: www.mediaheaven.co.uk

Multi Media Replication Ltd
Unit 4, Balksbury Estate, Upper Clatford,
Andover, Hampshire SP11 7LW
Tel: 01264 336330
Email: info@replication.com
Web: www.replication.com

MVS Video
Alkham Valley Road, Folkestone, Kent CT18 7EH
Tel: 01303 891468
Email: sales@mvsvideo.com
Web: www.mvsvideo.com

Penridge Multi-Media
The Barn, Rashwood Meadow, Droitwich Spa,
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Tel: 01527 861911
Email: sales@penridge.com
Web: www.penridge.com

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14 Lombard Road, Merton, London SW19 3TZ
Tel: 020 8543 9222
Email: sales@ram-peripherals.co.uk
Web: www.ram-peripherals.co.uk

RPA
6a Juno Way, London SE14 5RW
Tel: 020 3183 0000
Email: sales@riverproaudio.co.uk
Web: www.riverproaudio.co.uk

DVD & CD Applications

Media Heaven Ltd
Unit 12, Castleton Close, Armley Road, Leeds LS12 2DS
Tel: 0113 244 3550
Email: info@mediaheaven.co.uk
Web: www.mediaheaven.co.uk

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The Barn, Rashwood Meadow, Droitwich Spa, Worcestershire WR9 0BS
Tel: 01527 861911
Email: sales@penridge.com
Web: www.penridge.com

DVD & CD Replication Services

Intelligent Television and Video Ltd
ITVV House, Norwood Street, Scarborough, North Yorkshire YO12 7EQ
Tel: 0800 137423 Fax: 0800 0265050
Email: info@itvv.net
Web: www.itvv.net

Media Heaven Ltd
Unit 12, Castleton Close, Armley Road, Leeds LS12 2DS
Tel: 0113 244 3550
Email: info@mediaheaven.co.uk
Web: www.mediaheaven.co.uk

Multi Media Replication Ltd
Unit 4, Balksbury Estate, Upper Clatford, Andover, Hampshire SP11 7LW
Tel: 01264 336330
Email: info@replication.com
Web: www.replication.com

Penridge Multi-Media
The Barn, Rashwood Meadow, Droitwich Spa, Worcestershire WR9 0BS
Tel: 01527 861911
Email: sales@penridge.com
Web: www.penridge.com

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14 Lombard Road, Merton, London SW19 3TZ
Tel: 020 8543 9222
Email: sales@ram-peripherals.co.uk
Web: www.ram-peripherals.co.uk

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Microboards Technology Ltd
7 Harriott Drive, Heathcote Industrial Estate, Warwick CV34 6TJ
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Email: mkt@microboards.co.uk
Web: www.microboards.co.uk

Multi Media Replication Ltd
Unit 4, Balksbury Estate, Upper Clatford, Andover, Hampshire SP11 7LW
Tel: 01264 336330
Email: info@replication.com
Web: www.replication.com

Penridge Multi-Media
The Barn, Rashwood Meadow, Droitwich Spa, Worcestershire WR9 0BS
Tel: 01527 861911
Email: sales@penridge.com
Web: www.penridge.com

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Tel: 020 8543 9222
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6a Juno Way, London SE14 5RW
Tel: 020 3183 0000
Email: sales@riverproaudio.co.uk
Web: www.riverproaudio.co.uk

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Tel: 0121 236 2594
Email: info@sky-com.co.uk
Web: www.sky-com.co.uk

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Web: www.starmount.co.uk

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Priory Mill, Castle Road, Studley, Warks. B80 7AA
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Email: sales@creativevideo.co.uk
Web: www.creativevideo.co.uk

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Tel: 0845 820 0000 Fax: 01923 691499
Email: uk@gearhousebroadcast.com
Web: www.gearhousebroadcast.com

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103 Worcester Road, Malvern, Worcester WR14 1EP
Tel: 01684 575486 Fax: 01684 575594
Email: jpreston@hpreston.co.uk
Web: www.hpreston.co.uk

LEQ Ltd (Lightweight Equipment)
Room 156, Pinewood Studios, Pinewood Road, Iver Heath, Buckinghamshire SL0 0NH
Tel: 01753 651444 Fax: 01753 651444
Email: tonycovell@dial.pipex.com

Libra Professional Broadcast
Chester House, 91/95 Alcester Road, Studley, West Midlands B80 7NJ
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Web: www.libraprobroadcast.co.uk

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65-66 Dean Street, Soho, London W1D 4PL
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Web: www.pec.co.uk

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1 Eastman Way, Hemel Hempsted HP2 7DU
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Email: sales@proav.co.uk
Web: www.proav.co.uk

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Millennium Studios, Elstree Way, Borehamwood, Hertfordshire WD6 1SF
Tel: 020 8236 1212
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Web: www.productiongear.co.uk

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111 Power Road, Chiswick, London W4 5PY
Tel: 020 8995 4664 Fax: 020 8995 4656
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Web: www.prokit.co.uk

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Tel: 01252 823850 Fax: 01252 711702
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Web: www.touchvision.tv

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202B The Big Peg, 120 Vyse Street, The Jewellery Quarter, Birmingham B18 6NF
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Fax: +44 (0) 121 693 9976
Email: michael@3rdeyebroadcast.com
Web: www.3rdeyebroadcast.com

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Ealing Film Studios, Ealing Green, London W5 5EP
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Email: mail@kitroommonkey.co.uk
Web: www.kitroommonkey.co.uk

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6a Juno Way, London SE14 5RW
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Email: sales@riverproaudio.co.uk
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Web: www.mvsvideo.com

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Web: www.mvsvideo.com

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Email: sales@pyser-sgi.com
Web: www.pyser-sgi.com

Grip Equipment

LCC Photon Technik
Watt House, Pirbright Road, Normandy, Surrey GU3 2AG
Tel: 01483 813814 Fax: 01483 811668
Email: info@lcc-lighting.co.uk
Web: www.lcc-lighting.co.uk

Insurance Companies

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Email: media@versatileinsurance.co.uk
Web: www.aaduki.com

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Email: info@aua-insurance.com
Web: www.aua-insurance.com

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Tel: 0800 015 4484 Fax: 01981 240451
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Towergate Camerasure
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Email: camerasure@towergate.co.uk
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MediaAtlantic
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Web: www.pyser-sgi.com

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Web: www.pyser-sgi.com

Lighting

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Web: www.arri.com

Cirro Lite (Europe) Ltd
3 Barretts Green Road, London NW10 7AE
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Email: sales@cirrolite.com
Web: www.cirrolite.com

David Lawrence Lighting
Unit 7, New Lydenburg Commercial Estate, New Lydenberg street, Woolwich, London SE7 8NF
Tel / Fax: 020 8858 2820
Email: dmlawrence13@lineone.net
Web: www.studiolighting.co.uk

Desisti Lighting (UK) Ltd
15 Old Market Street, Thetford, Norfolk IP24 2EQ
Tel: 01842 752909
Email: desisti@globalnet.co.uk
Web: www.desisti.co.uk

Gekko Technology Ltd
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Tel: 01926 863366
Email: sales@gekkotechnology.com
Web: www.gekkotechnology.com

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Tel: 01527 596955 Fax: 01527 596788
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Web: www.ianiro.com

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Web: www.lcc-lighting.co.uk

Photon Beard Ltd
Unit K3, Cherry Court Way, Stanbridge Road, Leighton Buzzard, Bedfordshire LU7 4UH
Tel: 01525 850911
Email: info@photonbeard.com
Web: www.photonbeard.com

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Broadcast Products Division, Fircroft Way, Edenbridge, Kent TN8 6HA
Tel: 01732 864111 Fax: 01732 865544
Email: sales@pyser-sgi.com
Web: www.pyser-sgi.com

Studio & Lighting Services
3 Cedar Drive, Loughton, Essex IG10 2PA
Tel: 020 8418 9848
Email: peter@slservices.co.uk
Web: www.slservices.co.uk

Westgate Developments
Derby House, 11 Rosebery Road, Langley Vale, Epsom, Surrey KT18 6AF
Tel: 01372 800404
Email: west-gate@ntlworld.com
Web: www.westgatepower.com

Matte Boxes

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Broadcast Products Division, Fircroft Way, Edenbridge, Kent TN8 6HA
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Email: sales@pyser-sgi.com
Web: www.pyser-sgi.com

Nonlinear & Hybrid Systems

Adobe Systems UK
3 Roundwood Avenue, Stockley Park, Uxbridge UB11 1AY
Tel: 020 8606 1100 Fax: 020 8606 4004
Email: adobeuksales@adobe.com
Web: www.adobe.co.uk

AT Computers (Apple Centre Glos.)
48 Barton Street, Tewkesbury, Gloucs. GL20 5PR
Tel: 01684 291112
Email: sales@atcomputers.co.uk
Web: www.atcomputers.co.uk

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Pinewood Studios, Pinewood Road, Iver Heath, Bucks. SL0 0NH
Tel: +44 (0)1753 655999 Fax: +44 (0)1753 654999
Web: www.avid.co.uk

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Unit 4, The Duran Centre, 14 Arkwright Road, Reading, Berkshire RG2 0LS
Tel: 0118 921 0150
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Web: www.canopus-uk.com

CreativeVideo.co.uk
Priory Mill, Castle Rd, Studley, Warks. B80 7AA
Tel: 01527 854222
Email: sales@creativevideo.co.uk
Web: www.creativevideo.co.uk

Dalco UK (distributor for Casablanca)
PO Box 165, Brough HU15 1WH
Tel: 0845 456 0734
Email: sales@dalco.co.uk
Web: www.dalco.co.uk

Datavision Limited
Russell Farm, New Road, Maulden, Bedfordshire MK45 2BG
Tel: 01525 406886
Email: info@datavision.co.uk
Web: www.datavision.co.uk

Digital Video Computing Ltd
Pheonix House, 17-19 Norway Street, Portslade, East Sussex BN14 1HQ
Tel: 01273 707200
Email: sales@dvc.uk.com
Web: www.dvc.uk.com

Edirol Europe Ltd
Studio 3.4, 114 Power Road, London W4 5PY
Tel: 0870 350 1515
Email: info@edirol.co.uk
Web: www.edirol.co.uk

Holdan Ltd
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Tel: 0845 1304445
Email: sales@holdan.co.uk
Web: www.holdan.co.uk

Hybrid Media Production & Distribution
7 Birches House, 245 Birchfield Road, Redditch, Worcestershire B97 4LR
Tel: 01527 544883
Email: sales@hybridmedia.co.uk
Web: www.hybridmedia.co.uk

Call sales on 020 8502 3817 Also online at www.iov.co.uk...

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15 Abrahams Road, Henley on Thames, Berkshire RG9 2ET
Tel: 0870 350 2450
Email: robbie@in-deep.net
Web: www.in-deep.co.uk

MVS Digital (Sony Vegas)
Unit 23, Wordsworth Business Centre, 21 Wordsworth Road, Perivale, Middlesex UB6 7LQ
Tel: 0845 456 0801
Email: anil@micronetuk.com
Web: www.mvsdigital.com

Planet PC
The Old School, 690 Bradford Road, Birkenshaw, West Yorkshire BD11 2DR
Tel: 01274 713400
Web: www.planetdv.net

Planet Video Systems
33 Bournehall Avenue, Bushey, Hertfordshire WD23 3AU
Tel: 020 8950 1485
Email: sales@planetaudiosystems.co.uk
Web: www.planetaudiosystems.co.uk

Siren Technology
178 Radcliffe New Road, Whitefield, Manchester M45 7RG
Tel: 0161 796 5279 Fax: 0161 796 3208
Email: simon@sirentechnology.co.uk
Web: www.sirentechnology.co.uk

ZEN Computer Services
3 Carolina Way, Salford Quays, Manchester M50 2ZY
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Email: info@zenvideo.co.uk
Web: www.zenvideo.co.uk

Outside Broadcast

MVS Video
Alkham Valley Road, Folkestone, Kent CT18 7EH
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Email: sales@mvsvideo.com
Web: www.mvsvideo.com

Post Production Software

New Media AV
(Avid distributor)
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Email: sales@nmav.com
Web: www.nmav.com

Planet PC
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Web: www.planetdv.net

Radio Microphones

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Email: info@sennheiser.co.uk
Web: www.sennheiser.co.uk

Soundkit
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Tel: 02920 342907 Fax: 02920231235
Email: martyn@soundkit.co.uk
Web: www.soundkit.co.uk

Total Audio Solutions
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Web: www.dalco.co.uk

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Email: sales@holdan.co.uk
Web: www.holdan.co.uk

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Email: info@lcc-lighting.co.uk
Web: www.lcc-lighting.co.uk

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Tel: 01527 861911
Email: sales@penridge.com
Web: www.penridge.com

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6a Juno Way, London SE14 5RW
Tel: 020 3183 0000
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Web: www.riverproaudio.co.uk

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Tel: 01753 689400 Fax: 01753 689401
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Web: www.warehouse-video.co.uk

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Tel: 01527 596955 Fax: 01527 596788
Email: ianirouk@aol.com
Web: www.ianiro.com

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Web: www.verycam.com

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Web: www.manfrotto.co.uk

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Email: info@ortus.tv
Web: www.ortus.tv

Video Accessories

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Unit 15, Liongate Enterprise Park, 80 Morden Road, Mitcham, Surrey CR4 4NY
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Web: www.compositevideo.co.uk

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Tel: 01525 406886
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Web: www.dvstuff.co.uk

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Web: www.keene.co.uk

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Web: www.mvsvideo.com

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Email: sales@pyser-sgi.com
Web: www.pyser-sgi.com

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Web: www.hattrickstudios.co.uk

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Tel: 01274 713400
Web: www.planetdv.net

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Email: sales@holdan.co.uk
Web: www.holdan.co.uk

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Tel: 020 8208 6200
Email: sales@jvcpro.co.uk
Web: www.jvcpro.co.uk

Panasonic Business Systems
Panasonic House, Willoughby Road, Bracknell, Berkshire RG12 8FP
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Email: enquiries@panasonic-pbe.co.uk
Web: www.panasonic-broadcast.com

Sony Broadcast & Professional UK
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Web: www.sonybiz.net

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Unit V, Continental Approach, Westwood Industrial Estate, Margate, Kent CT9 4JG
Tel: 01843 873300
Email: sales@tvone.com
Web: www.tvone.co.uk

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Web: www.planetdv.net

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Web: www.voiceover-uk.co.uk

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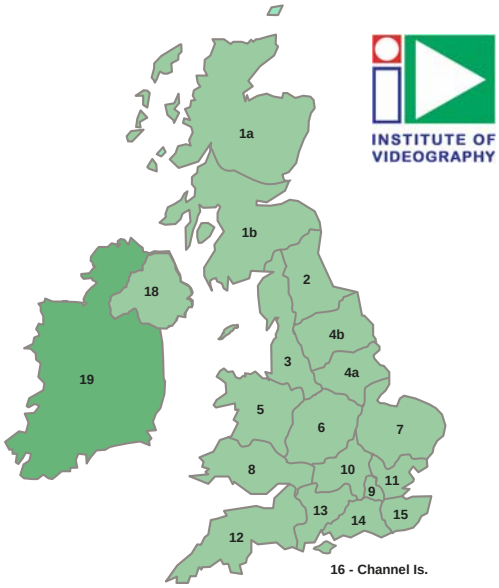

INSTITUTE OF VIDEOGRAPHY

***THE LIST* is designed to help qualified IOV members to share work on a national scale and for potential clients to find the right kind of videographer for their needs. The List is divided into geographical areas, as shown above, and specialist work types as listed below...**

- **A** *Corporate, Industrial & Commercial Video Services*
- **B** *Wedding & Celebrational Video Services*
- **C** *Freelance Videographer*
- **D** *Freelance Audio Engineer*
- **E** *Freelance Lighting Technician*
- **F** *Freelance Directing*
- **G** *Script Writing*
- **H** *Freelance Production Assistant*
- **I** *Presenter and Voice-overs*
- **J** *Graphic Design & Animation Services*
- **K** *Freelance Editing Services*
- **L** *Training*
- **M** *Broadcast Production*
- **N** *Special Interest Videos*
- **O** *Steadicam Operator*
- **P** *Underwater Videographer*

PLEASE NOTE: In this listing Qualified Members have declared their own areas of specialisation. The declaration of a work type should not be regarded as an endorsement by the Institute of Videography.

Scotland North (Area 1a)

Brian Rae M.M.Inst.V.	01224 862100	ACK
Ron Carmichael M.M.Inst.V.	01382 520437	
Iain Johnston M.M.Inst.V.	01764 655655	ABCK
Colin Sinclair M.M.Inst.V.	01847 895899	ABC
Mark Stuart M.M.Inst.V.	01224 782777	ABCDJKMN

Scotland South (Area 1b)

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Ken Neil F.Inst.V.	0141 779 3915	ABFILMN
Tony Nimmo M.M.Inst.V	01555 661541	ABC
Pro-Create.Co.Uk *	0141 587 1609	
Jonathan Robertson M.M.Inst.V.	0131 476 5432	ABCK
Paul Russell F.Inst.V.	01563 523424	
Steve Towle M.M.Inst.V.	0131 561 6280	AB
Michael Ward M.M.Inst.V.	0141 644 1136	ABCKL
Graeme Brown M.M.Inst.V.	01577 865000	BCKN
Jack Buchanan M.M.Inst.V.	0141 643 1651	
Alex Crosbie M.M.Inst.V.	01555 665236	ABC
Danny Hart M.M.Inst.V.	01563 542195	AB
Trevor Jenkins M.M.Inst.V.	020 8551 9399	P
Guy Kinder M.M.Inst.V.	0131 221 1697	
John Lawton M.M.Inst.V.	0141 339 1797	ABCK
Wendy Love F.Inst.V.	0141 954 0840	AB
James Lundy M.M.Inst.V.	01501 739153	ABCFNKO
Graham Mackay M.M.Inst.V.	01236 730770	ABC
Douglas Miller M.M.Inst.V.	01555 860382	

North East England (Area 2)

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Brian Jenkinson M.M.Inst.V.	0191 252 7354	ABCFGHJKLMN
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Mike Trewhella M.M.Inst.V.	0191 536 6535	ABCFKN
Peter Watkinson M.M.Inst.V.	01388 605386	
Neil Wood-Mitchell M.M.Inst.V.	0191 270 9063	ABCFHJKN
Michael Bell M.M.Inst.V.	01325 241821	ABCFK
Roger Brown M.M.Inst.V.	07786 705066	ACHIKN
Mike Cassidy M.M.Inst.V.	0191 478 7038	ABC
Andrew Charlton M.M.Inst.V.	01661 844542	ABC
Andrew Crinson M.M.Inst.V.	01429 824177	

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Geoff Proctor M.M.Inst.V.	01706 221928	AKN
David Royle M.M.Inst.V.	01942 244903	
Stephen Slattery M.M.Inst.V.	01706 230545	ABCHJK
Steven Smith M.M.Inst.V.	0161 797 6307	AKN
Ken Stott M.M.Inst.V.	01282 414073	
The Graham Fenton Experience *	01253 884100	AB
Peter Thornton M.M.Inst.V.	01706 812008	ABKN
Mike Waring M.M.Inst.V.	01704 531576	ABCD
Les White M.M.Inst.V.	01768 899936	ABCKN
Des Williams M.M.Inst.V.	0161 928 7361	
Tony Williams M.M.Inst.V.	01704 232116	ABCJK
Chris Abram M.M.Inst.V.	01524 736573	ABCNP
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Roy Beaumont Swindlehurst M.M.Inst.V.	01254 679625	
Dave Bone M.M.Inst.V.	07803 797472	B
David Brindley M.M.Inst.V.	01772 458300	KLN
Philip Chrystal M.M.Inst.V.	01204 604840	BC
Paul Cragg M.M.Inst.V.	01204 847974	ACFK
Chris Dell M.M.Inst.V.	01772 622522	ABCKM
Jack Ebden M.M.Inst.V.	0161 428 9646	ABCN
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Jimmy Goodinson F.Inst.V.	01204 576826	ABC
Gavin Gration M.M.Inst.V.	0161 303 0125	ABCKMN
Mark Higham M.M.Inst.V.	01625 523237	BC
Peter Hinkson M.M.Inst.V.	01253 735200	ACKMN
John Hodgson M.M.Inst.V.	01253 892177	B
David Howles M.M.Inst.V.	01706 657835	ABCDE
Phil Janvier M.M.Inst.V.	0151 487 9338	ABCDGN
Thomas Jones M.M.Inst.V.	01744 603799	BN
Ron Lee F.Inst.V.	01744 29976	ABCG
Lee Mannering M.M.Inst.V.	01254 393683	ABCKN
Van Martin M.M.Inst.V.	0161 902 9000	ABFKM
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Jeffrey Mortimer M.M.Inst.V.	0161 487 1200	B
Mark Newbolt M.M.Inst.V.	01928 733225	ABCK
Andrew Ogdon M.M.Inst.V.	0161 761 1900	AP

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Dean Hodson M.M.Inst.V.	01246 268282	ABN
Geoff Knight F.Inst.V.	01472 811808	ACDFGIKN
Matthew Leech M.M.Inst.V.	0121 308 1227	B
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Ben Newth M.M.Inst.V.	07984 629968	BK
Alfred Overy M.M.Inst.V.	01405 704381	AB
John Port M.M.Inst.V.	01803 214414	ABCEFGKMN
Shane Rumsey M.M.Inst.V.	01909 733291	
Gordon Simpson F.Inst.V.	01724 720111	ABCG
Tim Smithies M.M.Inst.V.	0114 281 3320	
Robin Walters M.M.Inst.V.	01482 441007	ABC
Philip Wilson F.Inst.V.	01482 304830	ABCFGJKLMN
Kevin Winn M.M.Inst.V.	01482 782187	AB
Sean Atkinson M.M.Inst.V.	01472 507367	
Andrew Blow M.M.Inst.V.	01522 754901	ACFGIKM
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John Goodwin M.M.Inst.V.	01246 850963	
Chris Goulden M.M.Inst.V.	01430 431634	ABCJ

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Christopher Lawton M.M.Inst.V.	0113 218 9298	ABCFHK
Simon Marcus F.Inst.V.	0113 261 1688	ACDFGHJKLMN
Antony Meade M.M.Inst.V.	01423 755397	AIN
Richard Mortimer F.Inst.V.	01924 249700	ABCHJK
Terry Mullaney M.M.Inst.V.	01924 864613	AB
Paolo Pozzana M.M.Inst.V.	01756 798335	ABCHKN
Dave Redmond M.M.Inst.V.	0113 263 2496	ABCGIKN
Iain Rogerson M.M.Inst.V.	01759 369811	
Mike Wade F.Inst.V.	01484 684617	ABCFG
Mike Walker F.Inst.V.	01924 515100	ABCDEFHKLMN
Mike Wells M.M.Inst.V.	01347 868666	ABD
Gail Allaby M.M.Inst.V.	01422 844392	ABCFGHK
Philip Burton M.M.Inst.V.	01274 595421	BCKN
Colin Campbell M.M.Inst.V.	01274 690110	
George Duncan M.M.Inst.V.	01943 870431	ABCFIKN
Simon Hare M.M.Inst.V.	0113 258 8147	ABCKMN

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James Goodchild M.M.Inst.V.	0845 345 1703	A
David Jones F.Inst.V.	01743 891286	ABCKN
Graham Kay M.M.Inst.V.	0151 342 8184	
Richard Knew F.Inst.V.	01978 358522	ACFKM
Tudor Owen M.M.Inst.V.	01352 755397	ABL
Christopher Smith F.Inst.V.	01948 780564	AIMN
Rowland Barker F.Inst.V.	01490 430507	ABCFGHKLN
Cam 3 Media *	01588 650456	ABCFGHIKN
Martyn Chidlow M.M.Inst.V.	01978 350122	ABCHKN
James Edwards M.M.Inst.V.	01952 605213	AC
Peter Eggleston F.Inst.V.		A
Kevin Fitton M.M.Inst.V.	01952 412587	
John Ford Evans M.M.Inst.V.	01492 543246	CK
George Fenney M.M.Inst.V.	01902 377882	

Midlands (Area 6)

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Stephen Hart M.M.Inst.V.	01527 878433	
ICE *	01926 864800	ABCFGJKM
David Impey F.Inst.V.	01926 497695	ACFGJKLMN
David James M.M.Inst.V.	01782 514942	ABJ
Colin Jones M.M.Inst.V.	07802 978511	ABCK
Nick Kirk F.Inst.V.	07836 702502	ACFGKL
Bob Langley M.M.Inst.V.	0845 606 6593	AJMO
Michael Leach F.Inst.V.	01902 893068	BC
James Mackenzie M.M.Inst.V.	01902 342154	A
Brad Miles M.M.Inst.V.	0116 275 2100	AB
Adrian Moore M.M.Inst.V.	01283 515861	
Chris North M.M.Inst.V.	01530 836700	
Mike Payne M.M.Inst.V.	01283 567745	ABKN
Gillian Perry M.M.Inst.V.	01676 541892	
Roger Perry M.M.Inst.V.	01676 541892	
Michael Shaw M.M.Inst.V.	01782 746553	B
VegaTV & Media Solutions Ltd*	0870 080 1961	ACDKMN
Mike Walters M.M.Inst.V.	0845 257 8207	ACKN
Jackie Williams M.M.Inst.V.	01455 848199	

East Anglia & A1 Corridor (Area 7)

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John Suckling M.M.Inst.V.	020 8517 6752	ACN
Malcolm Wooldridge M.M.Inst.V.	01449 720282	N
John Worland M.M.Inst.V.	01206 241820	AB
Hedley Wright M.M.Inst.V.	07836 595859	ABCKN
Bernard Coe M.M.Inst.V.	01223 441137	ABC
Stephen Curtis M.M.Inst.V.	07884 432420	BCN
Mike Deal M.M.Inst.V.	0800 970 6150	ABCGJKLN
Extreme Video*	01603 630555	A
Brian Gardiner F.Inst.V.	01603 260280	ACFGKMN
Colin Goody M.M.Inst.V.	01473 257595	AB
Nigel Hartley M.M.Inst.V.	01449 614378	
David Haynes F.Inst.V.	01842 862880	
John Lambert M.M.Inst.V.	01603 610566	
Shaun Lawson M.M.Inst.V.	01493 441162	ABCKN
Simon Page M.M.Inst.V.	01362 822577	ABC
Jim Panks M.M.Inst.V.	01775 822200	ABCEKLN

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Alan Vaughan M.M.Inst.V.	01453 835422	ACFGN
Chris Wheatley M.M.Inst.V.	01242 579712	ABCDN
Peter Cluer M.M.Inst.V.	01453 832624	ACGKN
Glyn Edwards M.M.Inst.V.	01443 838715	BC
Steve Hart M.M.Inst.V.	01568 620644	ABCJKN
Michael Hill M.M.Inst.V.	01242 674462	ABCDIKN
Harley Jones M.M.Inst.V.	029 20 520599	ABCFK
Manolo Lozano M.M.Inst.V.	01792 520450	
Ian Melding M.M.Inst.V.	01792 818085	
Dawn Morgan M.M.Inst.V.	01792 776121	ABCN
Andrew O'Leary M.M.Inst.V.	01656 650249	ABC
Nick Pudsey M.M.Inst.V.	01646 651555	ABCK
Colin Riddle M.M.Inst.V.	01437 769635	ACGJKLN
Alan Torjussen F.Inst.V.	029 20 666007	AFGLMN

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Denise Semple M.M.Inst.V.	020 7501 5383	
Sam Spence M.M.Inst.V.	020 7738 4162	ABK
Alan Benns M.M.Inst.V.	020 8943 2666	ABCEKMN
Adam Carroll M.M.Inst.V.	07768 014503	
Andrew Cussens M.M.Inst.V.	0800 234 6368	
Peter Fison M.M.Inst.V.	020 8133 0081	ACFGIKN
Mike Henson F.Inst.V.	01494 438904	AJM
Michael Lawson M.M.Inst.V.	020 7932 1190	
Stuart Little M.M.Inst.V.	020 8347 9567	ACFGKLN

Oxfordshire & M1 Corridor (Area 10)

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Hamish Maclean M.M.Inst.V.	01582 596935	
Gordon O'Neill M.M.Inst.V.	01494 786611	
John Snelgrove F.Inst.V.	01442 250088	AM
Jennifer Roberts M.M.Inst.V.	01367 870640	ABCDJ
Anthony Barnett M.M.Inst.V.	01536 526126	AFIKLN
David Blundell F.Inst.V.	01234 764883	AJKL
Roger Coe M.M.Inst.V.	01604 403481	ABCK
Dave Collins M.M.Inst.V.	01908 522157	AB
Driving Standards Agency*	01234 744060	
First Sight Video*	01993 878252	AB
Ken Franklin M.M.Inst.V.	01993 868479	ABC

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Fred Curtis M.M.Inst.V.	01708 343123	ABCH
David Durham M.M.Inst.V.	020 8281 7041	ABCGK
Rick Fiore M.M.Inst.V.	01702 293003	ABCFGHIKL
John Harding M.M.Inst.V.	01206 793315	ABCK
Duncan Hector M.M.Inst.V.	01462 892638	
Martin Klein M.M.Inst.V.	01707 655895	ABC
Elaine Laurie M.M.Inst.V.	020 8502 6198	ABCKN
Alan Legg M.M.Inst.V.	020 7193 4060	B
Tony Lench M.M.Inst.V.	01702 525353	ACE
Anthony Manning M.M.Inst.V.	020 8923 6068	ABCGN
Hugh Morris M.M.Inst.V.	020 8220 6955	AFKL
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Kresh Ramanah M.M.Inst.V.	020 8521 3322	ABCHK
John Rose M.M.Inst.V.	01375 483979	ABCN
Two Dragons Film Studios*	07812 410866	N
Iain Wagstaff M.M.Inst.V.	01376 556417	B
Gillian Walters M.M.Inst.V.	01708 724544	ABCFKN
Peter Walters M.M.Inst.V.	01708 724544	ABCFKN
Andreas Andreou M.M.Inst.V.	0208 369 5956	ABCKN
Ross Campbell M.M.Inst.V.	01376 344353	ABCKN
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David Chevin M.M.Inst.V.	020 8502 7232	BC

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David James M.M.Inst.V.	01752 510999	ACFJKN
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Chris Ellery M.M.Inst.V.	0117 910 9704	ABC

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Galton & Rostance *	0800 051 4510	
Stewart Guy M.M.Inst.V.	01256 850142	ABCDFIKMN
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Otton Hulacki M.M.Inst.V.	01308 423095	ABCJKN
Ray Joyce M.M.Inst.V.	01202 692008	ACGKN
Patrick Kempe F.Inst.V.	01590 675854	ABCGHK
Kazek Lokuciewski M.M.Inst.V.	0118 965 6322	ABCDEFGIJKN
David Lovett M.M.Inst.V.	01425 615626	ABJ
Tim Martin M.M.Inst.V.	01985 212863	AGIJN
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Graham Mew M.M.Inst.V.	01256 397387	BCKN
Colin North M.M.Inst.V.	01725 511688	ABCN
Jeremy Payne M.M.Inst.V.	01202 417084	BCK
Steven Salmon M.M.Inst.V.	01489 798132	BC
James Smith M.M.Inst.V.	01202 488140	ACIKMN
Henry Allen M.M.Inst.V.	01929 552035	
David Angus M.M.Inst.V.	01793 612299	BCKN
Steve Axtell M.M.Inst.V.	01202 718522	P
David Bennett M.M.Inst.V.	01590 623077	ABL
Maurice Brake M.M.Inst.V.	01202 512449	ABC
Paul Cascarino F.Inst.V.	01666 860574	ABCD
Nick Curtis M.M.Inst.V.	01794 324147	ABCHIKMN

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Noriko Brewster M.M.Inst.V.	020 8661 7703	
Matthew Derbyshire M.M.Inst.V.	01323 430800	ABCJKM
Leo Ferenc M.M.Inst.V.	01825 873533	ABCDEFIJKMP
Paul Finlayson M.M.Inst.V.	01372 273527	BCK
Focal Point Television*	01483 811999	
Brian Hibbitt M.M.Inst.V.	01344 777010	AJN
Neil Hodgson M.M.Inst.V.	0118 961 9981	ABLK
Martin Hooper M.M.Inst.V.	023 9225 0618	ABCKLN
Peter Howell M.M.Inst.V.	01483 765605	ACFKMN
Laurie Joyce M.M.Inst.V.	0118 947 8333	ABL
Robin Kay M.M.Inst.V.	023 92 255108	ABCFGIKMN
Carole McQuarrie-Watson M.M.Inst.V.	01903 730549	
Philip Nash M.M.Inst.V.	01252 821623	AB
Anthony Neal M.M.Inst.V.	01489 581397	
Derrick Oakins M.M.Inst.V.	01983 612704	ABC
Frank Prince-Iles M.M.Inst.V.	01903 810148	ABCK
Ines Probst M.M.Inst.V.	01737 373992	B
Simon Reed M.M.Inst.V.	01428 652832	
Take One Productions *	01403 256255	ACFGM
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David Watson M.M.Inst.V.	01903 730549	ABM
Barry Weare M.M.Inst.V.	01628 528682	AB
Mike West M.M.Inst.V.	01903 892951	BC
Mark White M.M.Inst.V.	023 92 837677	B

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Katherine Shannon M.M.Inst.V.	01843 595017	BCFG
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Vince Babbra M.M.Inst.V.	07976 550592	BCD
Ben Bruges M.M.Inst.V.	07766 052138	ABCFGJKLN
John Chilton M.M.Inst.V.	01732 840768	ABNR
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Brian Harvey M.M.Inst.V.	01892 652379	
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Visual Impact Bristol Ltd
Tel: 0117 939 3333
www.visuals.co.uk

Midlands

CVP Imaging Solution
Tel: 01527 854222
www.creativevideo.co.uk

G.V. Multi-Media Ltd
Tel: 01827 311 040
www.gvmulti-media.co.uk

H Preston Professional Video
Tel: 01684 575486
www.videokit.co.uk

Jigsaw 24
Tel: 0870 730 6868
www.jigsaw24.com

Total Audio
Tel: 01527 880051
www.totalaudio.co.uk

North

G.V. Multi-Media Ltd
Tel: 01942 884 433
Tel: 01642 240 770
www.gvmulti-media.co.uk

Mitcorp UK Ltd
Tel: 0113 220 3380
www.mitcorp.co.uk

Visual Impact North Ltd
Tel: 01606 42225
www.visuals.co.uk

Scotland

Mitcorp UK Ltd
Tel: 0141 564 2710
www.mitcorp.co.uk

Ireland

Eurotek
Tel: 00353 1295 7811
www.eurotek.ie

www.sonybiz.net/dealer

HDV
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www.sonybiz.net/hdv

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